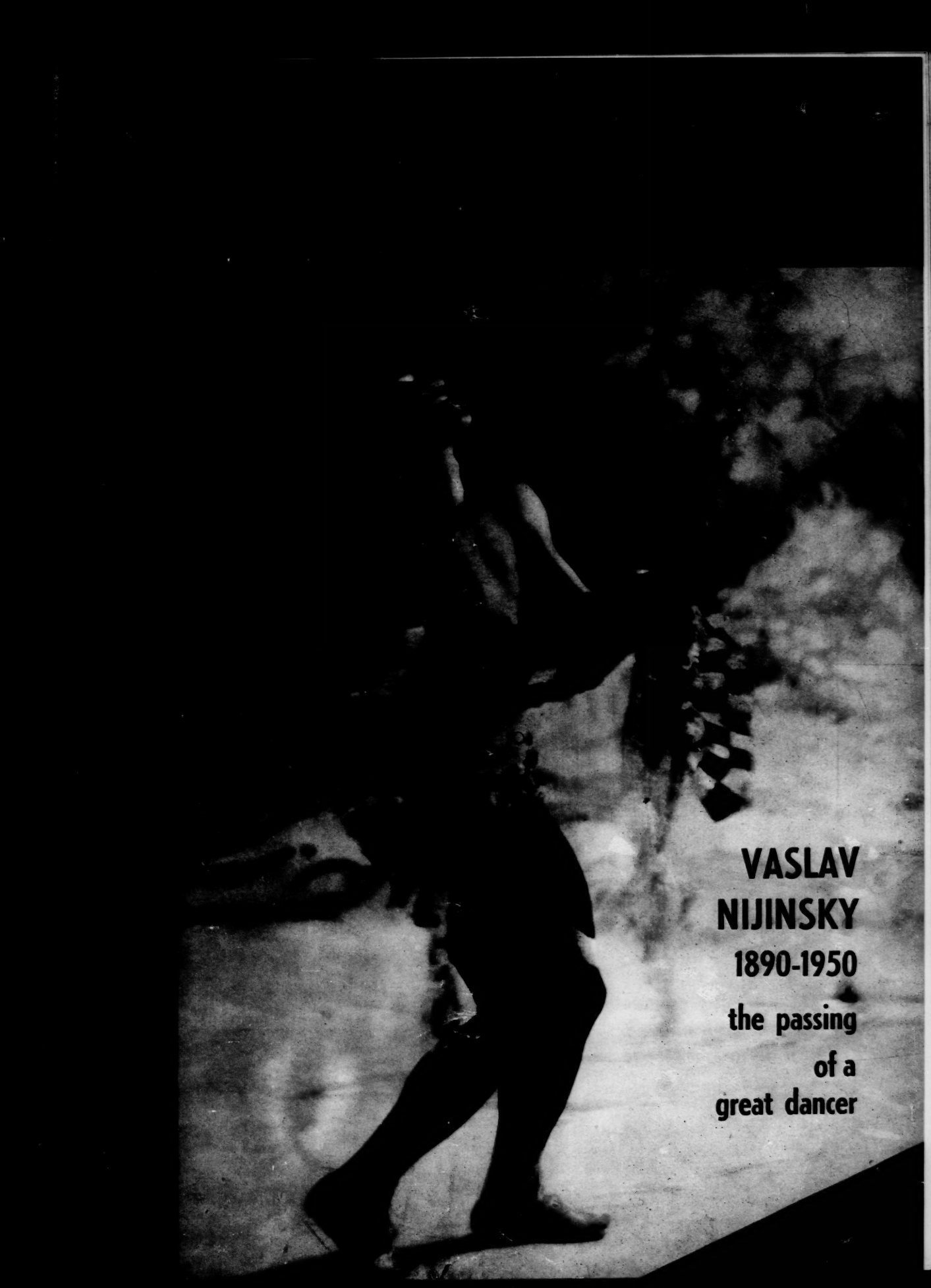
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Calendar of Events — May 1950

(in NEW YORK CITY)

DATE	TIME	COMPANY or ARTIST	PLACE
7	8:30 p.m.	**Litia Namoura** and **Michiko**	Brooklyn Academy of Music
7	8:40 p.m.	**Maxine Munt-Alfred Brooks** and company; **Eve Gentry**, guest	Weidman Studio Theatre
13	8:40 p.m.	**Margot Mayo's** American Dance Group	92nd St. YMHA
14	3:00 p.m.	**Valerie Bettis** and company	92nd St. YMHA
14	8:40 p.m.	**Maxine-Munt-Alfred Brooks and company; Eve Gentry**, guest	Weidman Studio Theatre
20	2:30 p.m.	**"Stage for Dancers"** presents **Rita Chazen, Miriam Cole, Betty Dressner, Barbara Lebby** and **Fred Berk**	Brooklyn Museum
21	3:00 p.m.	**Theatre Dance, Inc.**, presents works of choreographers **Alan Banks, Ruth Currier, Virginia Johnson, Myra Kinch, Betty Lind, Florita Raup, Nona Schurman, Tao Strong**	92nd Street YMHA
24	8:40 p.m.	**East West Association** presents **Pearl Primus, Josefina Garcia, Taik-won Cho, Sahomi Tachibana** and their companies	92nd Street YMHA
27	8:40 p.m.	**Y Adult dance students demonstration**	92nd Street YMHA
28	3:00 p.m.	**Y Children students' dance demonstration**	92nd Street YMHA
28	2:30 p.m. and 8:30 p.m.	**High School of Performing Arts** presents its dance section in annual recital	Hunter Playhouse
29	8:30 p.m.	**Eileen O'Connor** and student company	Carnegie Recital Hall

★

(in CHICAGO)

28	3:30 p.m.	**Ann Rudolph**	8th Street Theatre

★

(in BOSTON)

16	8:30 p.m.	**Jan Veen Studio Workshop**	Boston Conservatory

In May, BALLET THEATRE, at the Center Theater, in New York, will offer:

2	Romeo and Juliet, Jeux, Pas de Quatre, Theme and Variations
3	Interplay, Nimbus, Princess Aurora
4	Billy the Kid, Jardin aux Lilas (Black Swan), Pas de Deux, Patineurs
5	Designs with Strings, Undertow, Jeux, Fancy Free
6	(mat) Romeo and Juliet, Pas de Quatre, Princess Aurora
6	(eve) Swan Lake, Nimbus, Caprichos, Gala Performance
7	(mat) Les Patineurs, Peter and the Wolf, Nutcracker, Pas de Deux, Nimbus
7	(eve) Les Sylphides, Fall River Legend, Helen of Troy
9	Giselle, Judgment of Paris, Nimbus
10	Interplay, Billy the Kid, Undertow, Fancy Free
11	Designs with Strings, Fall River Legend, Don Quixote, Pas de Deux, Helen of Troy
12	Theme and Variations, Caprichos, Pillar of Fire, Fille mal Gardee
13	(mat) Les Sylphides, Billy the Kid, La Fille Mal Gardee
13	(eve) Romeo and Juliet, Jeux, Jardin aux Lilas, Interplay
14	(mat) Swan Lake, Fancy Free, Princess Aurora
14	(eve) Jeux, Designs with Strings, Nimbus, Theme and Variations

★

Dance MAGAZINE

VOLUME XXIV NUMBER 5

MAY, 1950

The LARGEST, most WIDELY READ Dance Publication in the WORLD

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VASLAV NIJINSKY, as the faun in the original ballet, "L'Apres Midi d'un Faune", created in 1913, in a photograph taken in Paris, in 1913.

from the collection of Roger Pryor Dodge by courtesy of the New York Public Library Dance Collection.

In the JUNE issue: A gallery of Nijinsky photographs borrowed from the Roger Pryor Dodge Collection, with an appreciation by Roger Pryor Dodge

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THIRD WEEK: *Tues., May 9* — Giselle (2 Acts — Gollner-Youskevitch), Judgment of Paris, Nimbus. *Wed., May 10* — (American Composers' Night) : Interplay, Billy The Kid, Undertow, Fancy Free. *Thurs., May 11* — Designs With Strings, Fall River Legend, Pas de Deux. ("Don Quixote"), Helen of Troy. *Fri., May 12*—Theme and Variations, Caprichos, Pillar of Fire, La Fille Mal Gardee. *Sat. Mat., May 13*—Les Sylphides, Billy The Kid, La Fille Mal Gardee. *Sat. Eve., May 13*—Romeo and Juliet, Jeux, Jardin aux Lilas, Interplay. *Sun. Mat., May 14*—Swan Lake, Fancy Free, Princess Aurora. *Sun. Eve., May 14*—Designs With Strings, Jeux, Nimbus, Theme and Variations.

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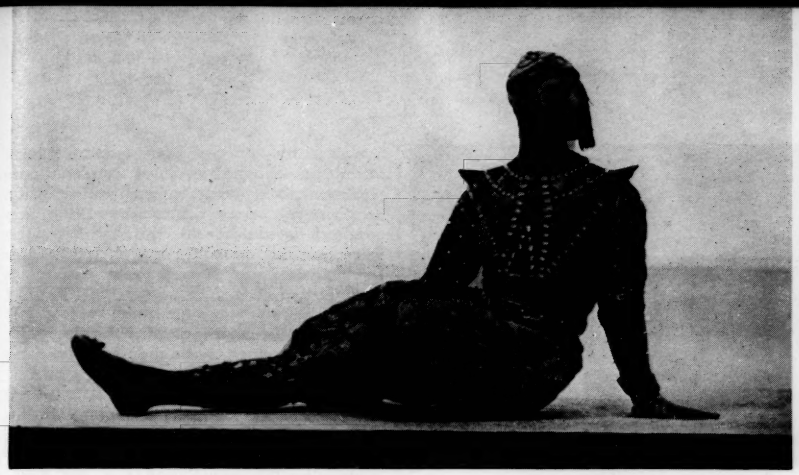


VASLAV NIJINSKY 1890-1950

Nijinsky, in portrait made in Paris in 1910 in the Siamese divertissement, LES ORIENTALES.

the passing of a great dancer....

DEATH came for Vaslav Nijinsky in London on April 8, 1950 — a merciful death, thirty-two years after the curtain had run down with finality upon Vaslav Nijinsky, the dancer. Such was the destiny of one of the chosen — thirty-two years behind the curtain of partial amnesia and madness, a token, for those who care to remember, that this is how the gods treat those they love.

If ever a human being gave sign of being chosen by the gods for whatever strange destiny, Nijinsky was one. Born in Russia in 1890 of Polish parents who were ballet dancers, shadowed from birth with the taint of congenital madness, withdrawn and timid in social intercourse, gifted with no special intellect or beauty, but with a torso and a physical structure nothing short of the marvelous, it was only when he danced that the mantle of godhood was visible upon him.

This sad reflection upon his passing is not intended to become heavily biographical. That we must leave to those of his own generation. Millions of words have been spun upon his brief life before his madness.

Among those who have recorded Nijinsky in literature are his wife, Romola, his friends and fellow dancers Tamara Karsavina and Anatole Bourman; even Nijinsky himself has left a written record behind him, for those who wish to go to the library shelves and read.

For a great dancer is not a nothing; he is not a mere entertainer; he is not an evanescence who breaks the stillness of his times with a few ripples like a stone thrown into a pond. His appearances in a theatre are not for the amusement or diversion of the moment; he releases a force which looks into and touches the astonished soul of the beholder.

A great dancer leaves his mark in the arts of his time, in music, painting, sculpture, theatre, belles lettres, in custom, tradition, even in the social conscience. Nothing is the same where the great artist (dancer) has passed.

By those whose pleasure and good fortune it was to see him, he has been conceded to have been the greatest male dancer of the 20th century, perhaps the superior, even of those who preceded him, if judged purely by his impact on people, recorded literature and graphic arts. We need not be swayed by the emotion of those whom Nijinsky moved by his art, those of us who treasure disbelief as something more precious than the memories of the biographers of Nijinsky, but at least we should approach these records in the spirit of humble learning, if not of curiosity.

In actual fact, Nijinsky was seen in maturity in few places. He was admitted in 1899 to the Imperial School attached to the Maryinsky Theatre in Petrograd, from which he was graduated with honour in 1908. Thereafter he was seen seasonally at the Maryinsky only until 1911, and in the Paris seasons of the Diaghilev company only between 1909 and 1913. In the summer of 1913 he proceeded to Buenos Aires without the chaperonage of Diaghilev, and on this trip, met and married Romola de Pulszky, an event which cut him off from the Diaghilev company. He was in residence in Hungary at the outbreak of war in 1914 and was unfortunate enough to be interned there for two years, until the intercession of Otto H. Kahn was successful in obtaining his release late in 1916. In 1916 and 1917 he appeared briefly at the Metropolitan Opera House (and on tour) with the Diaghilev company in a ballet of his own composing, TYL EULENSPIEGEL. This was one of his four only ballets, the others, JEUX, L'APRES MIDI D'UN FAUNE and SACRE DU PRINTEMPS, having been created in 1912-13 in Paris under the strict surveillance of Diaghilev.

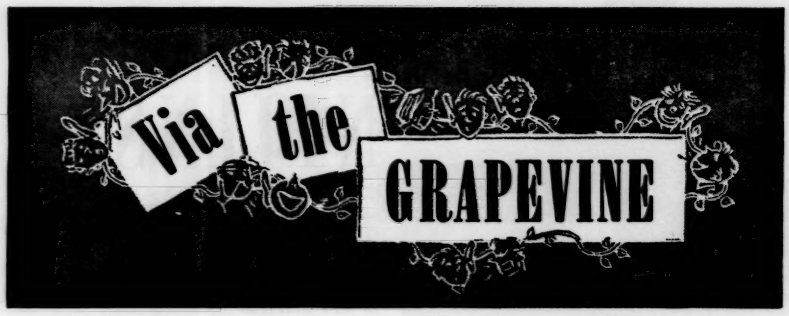
Upon his return to Europe, he and his wife settled in Switzerland, in which place he was situated when the darkness fell upon him. From 1918 until his death in 1950 Nijinsky, the chosen of the gods, dwelt in the unremitting darkness, nursed, prayed over by thousands who wished him well, treated by this physician and that, moved and harried from one sanatorium to another, all to no avail.

In the London hospital where he died, the cause of death was given as nephritis. He is survived by his wife, Romola, his sister, Bronislava, his two children, Kyra and Tamara.

Helen Dzhermolinska
April 9, 1950

Nijinsky in practice clothes, taken during rehearsals on the American tour of the Diaghilev Company, 1916-17.

photos from the collection of Roger Pryor Dodge, courtesy of the New York Public Library, Dance Collection



THE coming European tournee of **Martha Graham** and her company was only partially consumated by contract at time of going to press, although even from the most pessimistic viewpoint, this time it seems an actuality. Miss Graham is being represented by Consolidated Concerts Corp., president of which, Charles Green, flew to France early in April to conclude arrangements already initiated by other persons.

Miss Graham's debut in Europe will take place at the Theatre Champs Elysees in Paris for a limited engagement starting June 27th. Plans to appear in other European capitals are still in the tentative state.

No less a personage than **Douglas Fairbanks, Jr.,** film star, vice-president of the American Association for the United Nations and an executive of CARE, views the visit of Miss Graham to Europe as a public relations phenomenon of the most pro-American character. Mr. Fairbanks, who has recently returned from a lengthy tour of Europe on behalf of European-American public relations, when interviewed recently in Washington, D. C., remarked that he admired the deliberate care and foresight employed by persons and organizations behind the planning of Miss Graham's tour; further that, in his opinion, it would improve matters for American artists following in the wake of Miss Graham, as her appearance is bound to raise the prestige of American artists enormously.

The persons and organizations to which Mr. Fairbanks alludes are the **Martha Graham Foundation for Contemporary Dance,** of which Katherine Cornell is president, the **Whitney Foundation,** the **Baroness Bethsabee de Rothschild-Bloomingdale** and numerous others who have underwritten the cost of the tour.

The company will consist of some of the notable principals of past Graham seasons, to wit: **Erick Hawkins, Pearl Lang, May O'Donnell, Helen McGehee, Robert Cohan, Stuart Hodes,** among others. The repertory will include Letter to the World, Night Journey, Dark Meadow, Cave of the Heart, Errand into the Maze, El Penitente, Herodiade, Frontier, Appalachian Spring, Every Soul is a Circus, Eye of Anguish, Stephen Acrobat, and others.

★

The announcement that **Ballet Theatre** is to be flown July 15 to Europe for a five month tour of principal cities in eight countries was announced March 29th by **Lucia Chase** and **Oliver Smith,** co-directors of Ballet Theatre, in association with **Dwight Deere Wiman.** This tour has been made possible by the help of the **American National Theatre and Academy,** of which Miss Chase is a director, and will have the co-operation of the cultural division of the U. S. State Department. Negotiations were commenced in Europe a year ago and have been consummated since by **Blevins Davis,** president of Ballet Theatre Foundation, and **Robert Breen,** executive secretary of A. N. T. A.

On arrival in Germany, the company will appear before civilian audiences for one month, including special performances for American occupation troops. On August 21 Ballet Theatre will inaugurate the Edinburg Festival with a week's performances, this to be followed by a three-week engagement in London. The company will also appear at the Venice Festival, in Paris for a 3-week engagement in October, followed by appearances in Holland, Belgium and Vienna, then return to America early in December to fulfill its 1950-51 American tour.

The company is presently appearing in its 10th anniversary season at the Center Theater in New York, which concludes May 15. Its final appearance before the European take-off will take place at the Lewisohn Stadium in New York City on Saturday, July 8, with a program consisting of Swan Lake, Fancy Free and Princess Aurora.

★

The Covent Garden engagement of the **New York City Ballet,** which up to mid-April seemed unlikely because of unexpec-

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Helen Kramer — Toni Grant — Dorothy Hill
Dusty Worrall — Pat Barker

Emerson Kailey, Directeur Musical
Simon Sadoff, Assistant

au
Théâtre des Champs-Elysées, Paris
pour une durée limitée de
8 mai - 1 juin, 1950

Choréographie de
Ruth Page — Bentley Stone — José Limón

MM. Gabriel Dussurget et Henri Lambert, Directeurs

ted differences between the two managements, is now a certainty, since contracts have been signed. **Lincoln Kirstein,** managing director, and **George Balanchine,** artistic director of the company, have returned to New York from London, the latter having concluded the staging of his BALLET IMPERIAL for the Sadler's Wells Ballet. Mr. Balanchine enjoyed an enormous artistic and personal success in London.

The April 20th ball and dinner sponsored by Ballet Associates on behalf of the company was successful in raising a considerable sum to be expended in the costs of re-costuming and other expenses of the trip. Dancers of the company appeared in a brief divertissement at the April 20th ball.

★

Ted Shawn recently expanded his store of dancing divinities to include the God of Atomic Energy, which he danced at the Bal Boheme in Washington, D. C., on April 17. Mr. Shawn's DANCE WE MUST has reappeared in a third, illustrated edition, without a doubt one of the great classics of dance literature, today as it was the day it was first published two decades ago. An autographing party was given for Mr. Shawn on the occasion of the publication of the new edition at the Kamin Dance Bookshop and gallery, which was attended by the elite of the theatre and dance worlds . . . Big surprise of the London season (not to mention here) was the engagement of Sadler's Wells ballerina, 21 year old **Beryl Grey** to Sven G. Svenson, 40 year old Swedish osteopath . . . **Mary Wigman** is convalescing in a Heidelberg hospital after a recent fall in which she broke seven ribs . . . **Boris Romanoff,** after a decade as choreographer at the Metropolitan Opera, leaves for Italy late in April to assume the same post at La Scala, Milan . . . American dancer **Juana,** now touring Europe, and her managers **George Philcox** and **Guido Carreras,** escaped injury in the Livorno earthquake of April 2, but the villa of M. Carreras, situated there, was not as lucky. All left for Rome where Juana was to appear in concert April 13. Juana's European tour has been so successful that it is to be extended one year . . . Three American dancers were drafted into the Ballets de Paris before its departure for Paris in April: **Robert Roland, Dorothy Lee** and **Peter Walker** . . . **Michael Kidd** takes over choreographic assignment on "Guys and Dolls" which goes into summer rehearsal . . . **Bambi Linn** and **Rod Alexander,** both currently dancing in "It's Great to be Alive" were wed April 2nd . . . The "Toni" awarded this year by American Theater Wing at its annual Easter Sunday ball and banquet to the choreographer who produced the most distinguished dances of the year in musical comedy went to **Helen Tamiris** for her work in "Touch and Go". The 'Toni' is named in honour and the memory of Antoinette Perry . . . A second son, Samuel James, was born to the 'Moki' Friedmans in Chicago on March 6; mother is the

(*Continued on page* 51)

Capezio Hails

BALLET THEATRE

• Capezio wishes to take this opportunity to salute Ballet Theatre on the occasion of its tenth anniversary season.

The exciting days in January, 1940, when Ballet Theatre played its initial season at the Center Theatre are still vivid in the minds of the people who witnessed its brilliant performances. They will never be forgotten by those who participated in the season: directors, choreographers, dancers, composers, painters and all those artists and craftsmen, who like Capezio, contributed their talents and skills toward the success of the company.

In the ensuing ten years Ballet Theatre has not only played a major role in the development of ballet in America, but erected many milestones by which future historians of ballet will guide themselves in reconstructing the growth of this art form on our soil.

We are proud of the part we have played in supplying the dance shoes for Ballet Theatre. Capezio's have been the choice of the world's greatest dancers for over 60 years. You too will find their scientific construction and flawless fit a definite aid to your dancing.

FREE DANCE PICTURES: A set of 12 miniature photographs of the stars of Ballet Theatre will be sent to you on receipt of 10 cents to cover postage and mailing. Address Capezio, Dept. D550

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1950 SUMMER SCHOOL CALENDAR

The following teachers' organizations groups, summer camps, dance festivals and colleges have announced summer plans up to the time of going to press with this issue. Additional names and dates, if forthcoming, will be published in the next issue.

★

TRAINING SCHOOLS and CONVENTIONS of DANCE TEACHERS' ORGANIZATIONS

American Society of Teachers of Dancing, New York City, Hotel Astor, August 6-11

Associated Dancing Teachers of Southern California, Hollywood, Cal., Hollywood Roosevelt Hotel, July 9-13

Chicago National Association of Dancing Masters, Chicago, Ill., Hotel Sherman, training school, August 7-19; convention, August 20-26.

Dance Educators of America, New York City, Hotel Statler,—normal school, July 10-21, convention July 23-28.

Dance Masters of America, Washington, D. C.— Shoreham Hotel, normal school and convention. July 24—August 5.

Dance Masters of California, San Francisco, Cal., Hotel Sir Francis Drake, July 1-4

Dance Teachers Club of Boston, Boston, Mass.

Dancers International (also known as "Holiday in Hollywood", Charley Baker, president) Los Angeles, Cal., July 14-24, Roosevelt Hotel

Dance Teachers Convention of Havana, Irma Hart Carrier, director, at Havana, Cuba, July 31-August 12.

National Association of Dance and Affiliated Artists — at the Masonic Temple and the Hotel Roosevelt in Hollywood, July 23-28; at the Hotel Sheraton in Chicago, August 5-10; at the Hotel Park-Sheraton in New York, August 13-18

SUMMER CAMPS and DANCE FESTIVALS

Bar Harbor Summer Dance School and Experimental Group, Bar Harbor, Me., Angiola Sartorio, director, July-August.

Barbara Mettler Dance Camp, Franklin, N. H.; Barbara Mettler, director, July-August

Fokine Ballet Camp, Cape Cod, Mass. — Christine Fokine, dir., July-August

Gateway Theatre and Academy, Belport, L. I., N. Y. — Irwin Weill, dir., July-August

Jacobs Pillow, Lee, Mass., Ted Shawn, dir. — (school and festival) July-August

Perry Mansfield Camp, Steamboat Springs, Colo. — Portia Mansfield, dir., July-August

Pinewoods Camp, Long Pond, Mass. — May Gadd, dir. (American and English country dances) August 6-20

Summer Dance Theatre and School, Manomet, Mass. — Miriam Marmein, dir. — July-August

Summer School of Creative Arts, Vineyard Haven, Mass. — Kathleen Hinni, dir. — July 3-August 28

Valley Camp, Wolfeboro, N. Hampshire — Etta Johnson, dir. — July-August

COLLEGES

(names listed below are those of directors of dance divisions and/or workshops)

Adelphi College, Garden City, L. I., N. Y. — Hanya Holm

Bennington College, Bennington, Vt. (workshop only — until June 1-3) Martha Hill

Black Mountain College, Black Mountain, N. C.

U. of California, Berkeley, Cal.

Colorado College, Colorado Springs, Colo. — Hanya Holm — June-August

U. of Colorado, Boulder, Col. — Jean Erdman, Charlotte Irey — June 19-July 21

Connecticut College-New York University, New London, Conn. (see page 13, this issue for faculty), July-August

University of Michigan, Ann Arbor, Mich. — Juana de Laban, etc.— June 24-July 7

Mills College, Oakland, Cal.—Shirley Wimmer, Eleanor Lauer, etc.— July 8-August 19

U. of N. Carolina (Burnsville School of Fine Arts of Woman's College of) — Virginia Moomaw, June 29-August 18

New York University-Connecticut College (see listing for Conn. College above)

Reed College, Portland, Oregon — Bonnie Bird — June 19-July 29

Sarah Lawrence College, Bronxville, N. Y. — Bessie Schoenberg — June-July

U. of Southern California, Los Angeles, Cal.— Jane Harris — June 26-Sept. 1

U. of Utah, Salt Lake City, Utah — Elizabeth Hayes, Nonie Sorenson — July-August

U. of Wisconsin, Madison, Wisc.— Margaret H'Doubler, etc.— June-August

U. of Wyoming, Laramie, Wyoming — Creative Dance Workshop, Margaret Small Mains, Betty Lynd Thompson, June 19-July 21

JONES BEACH

The rescue from drowning—by Tanaquil LeClercq and Nicholas Magallanes.

Sunday at Jones Beach

a ballet collaboration by George Balanchine and Jerome Robbins

JONES BEACH, a ballet produced jointly by George Balanchine and Jerome Robbins, was premiered by the New York City Ballet Company at the City Center of Music and Drama in New York City on March 9, 1950.

The ballet concerns itself with several aspects of the antic behaviour in the humanity which comes to disport itself at the popular seaside resort of that name.

The witty score was composed by a young Dutch musician, Jurriaan Andriessen, dedicated by the composer to Serge Koussevitsky. The bathing suits were by Jantzen.

War with the Mosquitoes.

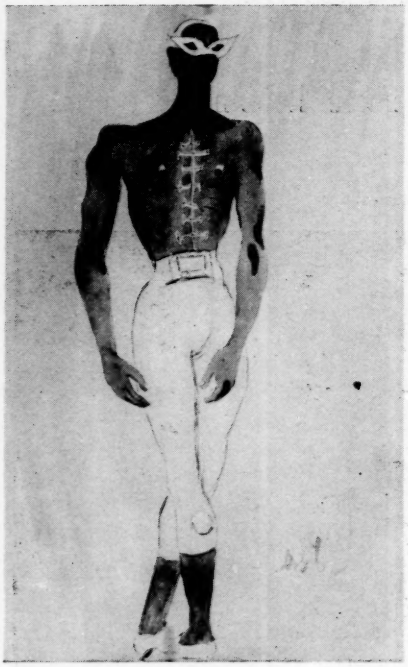
2.

3.

4.

ILLUMINATIONS

decors and costume sketches by Cecil Beaton



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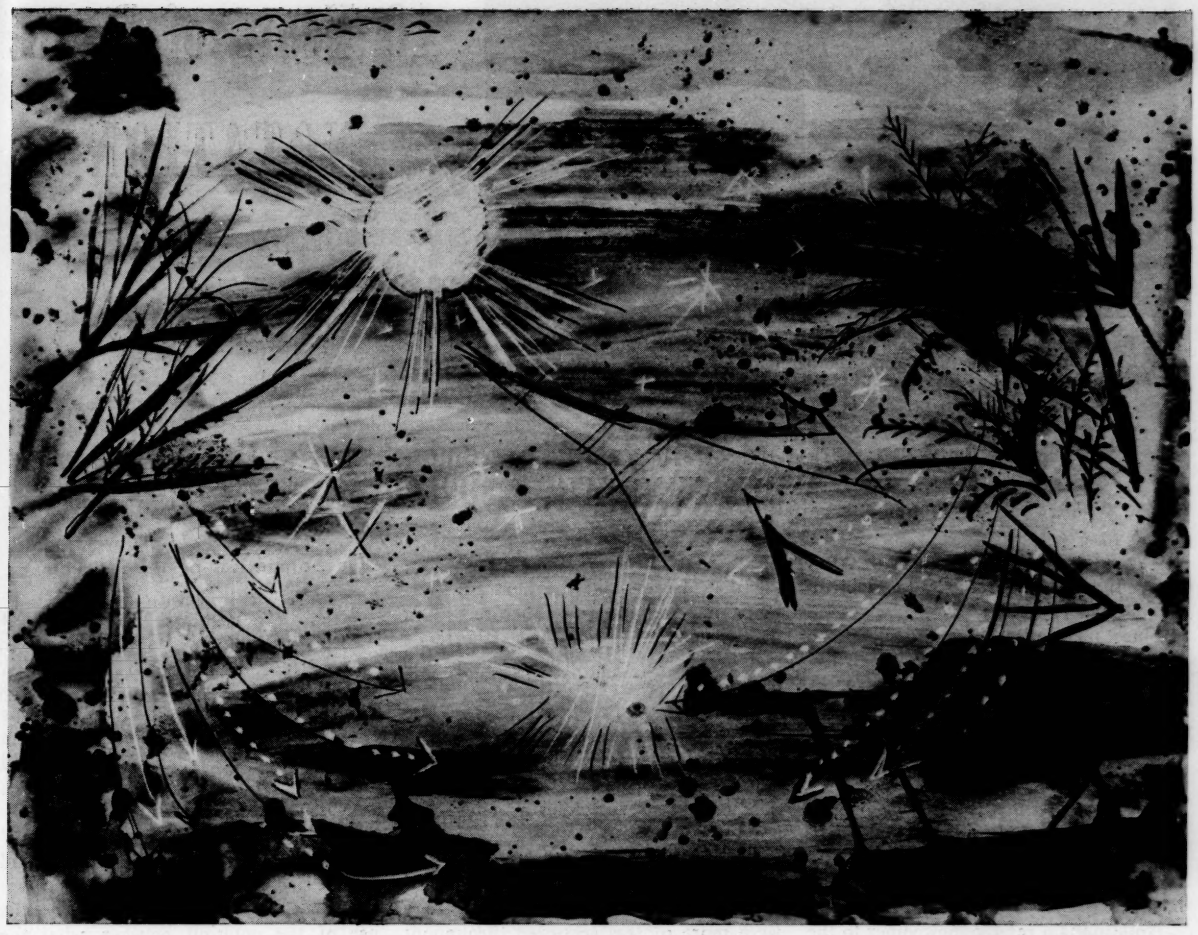


1.

ILLUMINATIONS, a ballet by Frederick Ashton, with decors by Cecil Beaton, and score by Benjamin Britten, is based on *Les Illuminations*: *Painted Plates*: 1871-2, of Arthur Rimbaud. It was produced and staged by the New York City Ballet Company at the City Center of Music and Drama on March 5, 1950.

So SELDOM is ballet in America gifted with a background of costumes and decors of the richness, the sensual texture and dazzling colour provided by Cecil Beaton for the Frederick Ashton ballet, ILLUMINATIONS, so seldom, indeed is ballet in America gifted with any kind of decor, that the Beaton designs automatically become a gallery event, as well as a theatrical event.

ILLUMINATIONS is surely a ballet for the eye. The Beaton designs published here, in part, reveal some of the stunning effects in the

1. Dim, sun-splashed world in which rockets and meteors careen madly in space, stars are born and die, insane plant life reaches into the impalpable heavens, a world of dimmed sight and sound such as could have been projected by that boy poet, Arthur Rimbaud, whose poetry is the substance of ILLUMINATIONS, the ballet;
2. Sacred Love, milky wisps of chiffon and tulle, white face and remote eyes;
3. Profane Love, a bacchante in classic tunic and belt of leopard skin, purple grapes in the hair and in ear rings, vine leaves, pom pom, one bared foot;
4. The Bishop, scarlet, gold, velvet and bejewelled;
5. The King, ermine and purple, with fool's sceptre;
6. A migrant peddler on the busy street scene, the Birdcage Woman;
7. Anonymous character from the inner world to which Sacred Love withdraws from the reach of the poet. This design is for one of four male dancers in episode called "Being Beauteous".

Ann Hutchinson, secretary-general of the Bureau, discusses the notation of a new Balanchine ballet with George Balanchine. Dance notation is widely used by Mr. Balanchine and other ballet choreographers.

10 Years of Dance NOTATION

by Jessie Burchess

looking backward on 10 years of accomplishment of the DANCE NOTATION BUREAU

On May 15th, the Dance Notation Bureau celebrates its tenth birthday.

Since its modest beginnings, it has developed into something very real, living up to the aims and ideals of its founders, and showing promise of even greater development in the future. Briefly, the Dance Notation Bureau is the central clearing house in the United States for all matters pertaining to dance notation, particularly the Laban system. To understand what the Bureau is and how it functions, we must go back ten years and look at the record.

Notation is a relative newcomer to the dance field in this country. Originating in Germany in the early 1920's, the Laban method was used extensively during that decade and the next for purposes of education and dance recording in Germany, Austria, the Netherlands and Czechoslovakia. The center of the notation movement shifted to England (the Jooss-Leeder School) in the late thirties because of the political developments in Germany, which placed insuperable obstacles in the way of any independent or sustained artistic activity.

Prior to 1940 a number of persons resident in the United States had studied the Laban notation abroad, but they were more or less scattered throughout the country and no concerted activity was carried on.

Recent candid snapshot of the father of modern dance notation, RUDOLF VON LABAN, taken last summer at Dartington Hall, in England.

The Formation of the Bureau

Early in 1940, Hanya Holm was looking for someone to continue teaching the notation classes at her studio, following the death of Irma Otte-Betz (the first teacher of notation in this country). By chance, she contacted Ann Hutchinson, who had just returned from England, where she had been working on the Jooss Ballets. As an introduction, Ann met with Mrs. Betz' two advanced students, Eve Gentry and Jane Price. Right away it became evident that there were differences in the use of the notation between what the latter had been taught and what Ann Hutchinson had learned from Sigurd Leeder. Helen Priest heard of the discussions on notation and soon joined the group, only to find that in some things, she had a third version to offer, having been a pupil of Albrecht Knust in Germany.

On May 15th of that year, John Martin came to visit the discussion group and suggested that what was obviously needed was a center where all these things could be ironed out, and to which people could write to keep in touch with the developments in notation. He suggested that the four individuals present form a Bureau for this purpose.

Thus it was that the Bureau began, having its headquarters at the Hanya Holm Studio. In setting down its policy, the Bureau stated its purposes as:

1. To act as a clearing house and work center for all those working in notation, where new ideas may be dis-

(*Continued on page* 30)

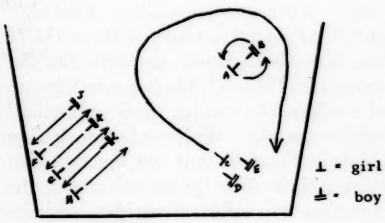
How to NOTATE a Ballet

by Ann Hutchinson

describing the joys and hazards of that "rara avis," the dance "notator"

DANCE notators are still rather rare creatures, curiosities. The dance world has still not learned to take them in its stride; they seem like neither fish nor fowl, so where do they belong? Are they mathematical dancers, or dancing mathematicians? Or is mathematics involved at all? You may think I am kidding, for you may know that notators are only dancers who have trained the brain to the point of literacy—literacy in dance of course. But from the remarks we get every now and then we know that there is a large segment of the dance world still at sea as to the nature of our work. If we are known as dancers, the remark is often "You mean *you* do DANCE NOTATION?" in a "that stuff" tone of voice. When found in street clothes, pencil and pad in hand, surprise is again expressed, "You mean you are also a dancer?" Can it be possible that these two go hand in hand? And to top it, on meeting someone for the first time we are told, "I didn't expect anyone so young!" There it is, a notator should perforce lean on a cane, have thick horn rimmed glasses, et al.

Let us look into the actual process of notating a ballet so that we can thereby gauge what sort of work a notator has to do and what the whole business involves. Now that the Dance Notation Bureau is on its 12th major work in two years, we have plenty of material to draw on.



Bar 17-24.

Example of a floor plan in Laban notation.

How Long Does It Take?

Among the uninitiated there are two schools of thought. We are told: "What patience and perserverance you dance notators have to spend *two whole years* writing a ballet!" Or else we are asked: "Can you come to rehearsals this weekend and write my 30 minute ballet. I'd like the finished copy next week." Somewhere between these two extremes lies the truth about the matter. The actual length of time will depend on three factors, the speed of the notator, the length and complexity of the work, and most of all, the conditions under which the work is notated.

Speed of the Notator

Now that we have professional notators, the speed at which steps can be recorded is roughly the same as the speed of the dancer in learning the step. If the movement is complicated, the dancer will take longer in learning it, and the notator will have more details to write down. Sometimes the notator can work faster than the dancer, as some movements are easier to notate than to do, and vice versa.

Length of the Ballet

Each work is a different problem, but generally speaking ballets run from 20-30 minutes, and have about 15-40 dancers. As a general rule, the more dancers on stage at once, the simpler the movement. When there are only a few on stage, the movement is more complex. This fact helps to equalize the notator's work. When he has many people to keep track of, the actual notating is less work. Pas de deux and trios usually contain the more tricky movement, such as lifts, etc. Most ballets involve a certain amount of repetition, either of individual steps or phrases, or of sections. These repetitions are the notator's joy, his breathing spell. Balanchine's "Symphony in C" has three

(*Continued on page* 41)

The "New Look" in dancers: the briefcase.

"What comes next?"

"Let's see how that step goes . . ."

Your humble servant, the dance notator."

courtesy, Collection George Chaffee

Celeste in the role of "The Wild Arab Boy". It was costumes such as these that met with public disapproval and thus provided Celeste with a certain notoriety.

AUTHOR'S NOTE: The author is indebted to the following persons and institutions for their generous cooperation and assistance in the preparation of this material: Miss Evelyn King, George Chaffee, May Davenport Seymour, curator, Theatre and Dance Collection, Museum of the City of New York, Lily Goldberg, Dance Department, 58th Street branch of the New York Public Library, the Picture, Music and Theatre Collections of the central branch of the New York Library, Museum of Modern Art, New York City, and the New York Historical Society, New York City.

A bibliography appears at the end of this chapter.

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chapter VI in the series

4 CENTURIES OF AMERICAN DANCE

by Arthur Todd

IT IS interesting to note that all during America's second war, the War of 1812, most theatres remained open. Evidently opinion regarding the value of the theatre in wartime had changed considerably. Americans had become so accustomed to theatrical entertainment that they were broadminded enough not to put an embargo on British actors, although they were waging a war with England at the time. One might imagine, however, that this might have been a period during which the actors and dancers of the time would have been appearing in works that had some relation to their own land and times but such was not the case and we mainly come across titles concerned with far away places and characters.

When we reach the Eighteen-Twenties, only one event stands out among the welter of imported dance. This was a series of Indian dance performances that took place when a "delegation of Indian chiefs belonging to the Five (Indian) Nations was visiting Philadelphia." Evidently, some of these chiefs felt that they should perform for the citizens of Philadelphia because a group of such performances were advertised locally as "by desire of the Indian chiefs." Records bear out the fact that these chiefs were presented under the direction of a Mr. Partridge and included in their programs were the Terrapin Dance, the Beaver Dance, the

THEATRE DANCE in America, 1820-1835

Buffalo Dance and a War Dance, all of which must have appeared as strange and exciting theatrical fare to the natives of the city.

Another of the principal theatrical events of this period was the first appearance of the legendary English actor, Edmund Kean, at the Anthony Street Theatre in New York. In dance, meanwhile, another major change was also occurring. This was the fact that more and more of the foreign, feminine dancers had by now begun to dance on their toes or "pointes." Actually, this was the logical development of ballet and marked the effort of this classical style to achieve aerial heights. Since many of the ballets of this period dealt with fairy-like characters and creatures out of myths and legends, it was quite natural that the dancers should try to assume more ethereal proportions, and dancing on the "pointes" or toes seemed to give the desired result.

This toe dancing introduced an elevation, a lightness and a floating quality to dance movement. The public of that period was quite enraptured by the sight of a dancer on her toes and was noisely appreciative of such a feat. However, this new development in dance gradually led to a change in the styles of theatre dance and ballet. In the first place, toe dancing served to center the spotlight more and more on feminine dancers and naturally lessened interest in male dancers. Likewise, many of these toe dancers often needed more support than their slippers or technique gave them. Consequently, the men dancers were required to serve as a background prop for the ballerina's turns, lifts and leaps. In addition, these new ballets, pantomimes and dance extravaganzas were more frequently devised to suit the toe skill of the ballerinas of each period and, as a result, became more a vehicle than a cohesive unit of dance.

Dance, however, continued to make news and late in 1826, the historic Bowery Theatre opened its doors in New York City. It was at this theatre that Mme. Francisquay Hutin shocked the sensibilities of part of the brilliant first night audience that had assembled for her debut on the evening of February 7, 1827. Mme. Hutin made her American debut in a "grande pas seul" (solo) titled "La Berege Ciquette." Apparently she was judged more for the display of her figure than her dancing because, according to an account of the evening, "The house was crowded and an anxious look of curiosity and expectation dwelt on every face; but when the graceful danseuse came bounding like a fawn upon the stage, her light and scanty drapery floating on the air, and her symetrical proportions liberally displayed by the force of a bewildering pirouette, the cheeks of the greater part of the audience crimsoned with shame, and every lady in the lower tier of boxes immediately left the house." Probably Mme. Hutin's only sin was that she exposed more of her legs than her ankles, or, more likely, perhaps, her costume was the forerunner of the shorter ballet skirt. At any rate, it probably seemed rather stupid to Mme. Hutin to practice leg exercises for endless hours and then cover up her legs in public so that no one could see her extensions.

Celeste, who made her debut at the same theatre during 1827, suffered much the same fate at first as did Mme. Hutin. Although Celeste was a mere child (she was born thirteen years earlier in Paris), her costume also met with public disapproval. It wasn't actually limbs, as such, that caused concern but the fact that Celeste danced in trousers. After all, this was only natural, and, what's more, authentic because Celeste's Turkish role, in "The Dashing White Sergeant" called for such a costume. Nevertheless, we learn that "prudish disapprobation of the costume had something to do with the frigid approval of Celeste's display of the poetry of

The Park Theatre, New York, was the setting for Celeste's appearance in "La Sylphide", one of the first romantic ballets produced in America.

courtesy, Print Collection, New York Public Library

courtesy, New York Historical Society

Spectacle at Niblo's Garden and Theatre, a new sort of amusement place of the period.

Exterior view of Niblo's Garden and Theatre. The high fence surrounded the "garden", outdoor theatre and refreshment area.

motion." However, the controversy aroused, over what was then termed an improper costume, served Celeste well in her later tours of American cities. Although Celeste gained a certain notoriety during her early appearances, she is best remembered for her excellent pantomimic quality. At the height of her career in America, Celeste achieved a position in the theatre equalled by only two other famous ladies of the day, Fanny Kemble, the actress, and Jenny Lind, the singer. Celeste returned to America again in 1834 and by the end of her tour in 1837, she had garnered the unusually high sum of two hundred thousand dollars. Celeste came back again to America in 1851 and, finally, in 1856, for a series of farewell performances. As a matter of record, both Celeste and Mme. Hutin appeared together in New York during 1827 in "The Caliph of Bagdad" and "Cleopatra," Celeste assuming the role of Julius Caesar in the latter.

Only two other French dancers of note, M. and Mme. Ronzi-Vestris, appeared in New York before 1830 and their principal claim to interest rests upon their grace and elegance in their joint solos. The early years of the 1830 decade opened inauspiciously enough although this was just before one of the greatest eras of dance in America. This was the period of the industrialization of the North and the expansion of the West and the time of the first show boats on the Mississippi River. Mrs. Troloppe's "Domestic Manners of Americans" was one of the popular books of the day and "The Liberator," first published in Boston in 1831, appeared as one of the earliest anti-slavery papers. In New York, the populace had discovered a new sort of amusement place—"gardens"—and these park-like, walled-in spaces usually included an open air theatre, colorful refreshment stands and numerous tables. One of the most popular of these spots was Niblo's Garden and in later years this was the scene of many dance events. This was also the time of the great craze for oysters and oyster bars—parlours and cellars dotted the city. In 1832, the first horse car in the world was rumbling across the streets of New York while the Ravel Family was providing audiences with pantomime ballets and spectacles such as "Asphodel" and "The Green Monster."

In 1834, Celeste, now at the ripe age of twenty, returned to America and on the night of April 15, 1835, she appeared at the Park Theatre in New York in "La Sylphide," one of the first romantic ballets to be offered in America. (This should not be confused with Michel Fokine's "Les Sylphides," which was produced more than seventy years later.) In the following year, 1836, Mlle. Augusta, also from France, made her first American appearance at the Park Theatre, on the evening of September 16th, in a dance from the opera "La Belle au Bois Dormant." Mlle. Augusta's full-fledged debut occurred on December 3rd, at the same theatre, when she was seen in "La Bayadere." Previously, Mlle. Augusta had been one of the principal dancers of the Royal Academy of Music in Paris and, later, had also appeared at the Drury Lane Theatre in London.

To Be Continued

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The Pageant of Dance in America, by Frederick Allen King; unpublished manuscript in the Theatre and Music Collection of the Museum of the City of New York

Ludmila Liashenko, as Strong Woman, Alton Basuino, as a clown, and Dolores Richardson, as the Tattooed Lady.

JINX

a ballet by Lew Christensen

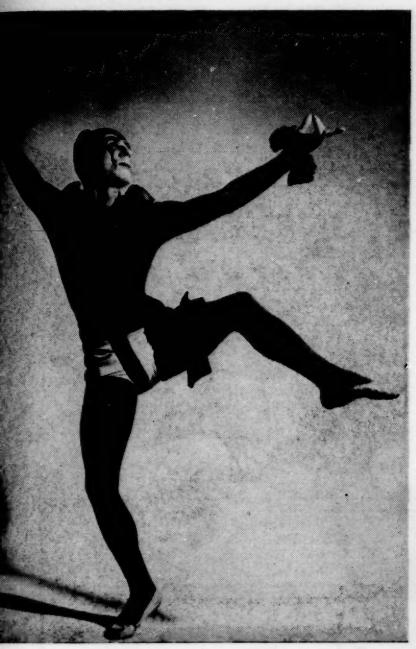
in performance photos of the San Francisco Ballet

JINX is the drama of a circus and its driven people. Jinx, himself, is a clown in whose wake misfortune and accident seem (to the others) to occur. He seeks love; he is thwarted. He seeks friendliness; accidents immediately occur to the object of his search. Gradually, the tide of fear and superstition in his fellow-performers wells up into an attack on the clown. The circus circle kills Jinx. But Jinx returns to mock and lash them. Even after his death, he brings disaster.

★

JINX was created by choreographer Lew Christensen for the Dance Players in 1942. It has been performed by the New York City Ballet Company and by the San Francisco Ballet, of which Willam Christensen is artistic director. The presently published photographs are of the San Francisco company.

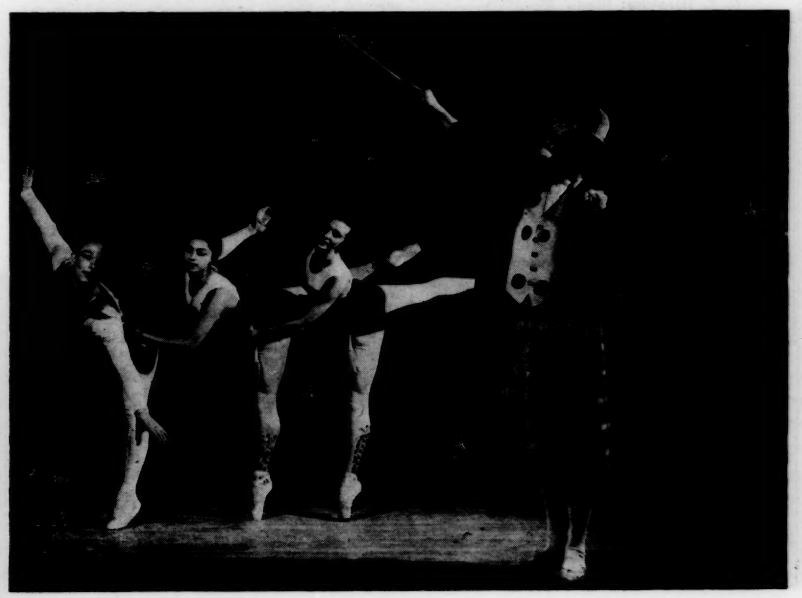
All photographs by Braun, Childress, Halberstadt of San Fransisco



Roland Vazquez, as Jinx.

Jane Bowen, Nancy Johnson as tight-rope walkers.

Jimmy Hicks, Janet Sassoon, Carol George as performers; Leo Duggan, Ringmaster.



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connecticut college— N. Y. U. School of the Dance

(Continued from page 13)

ing material, an abundance of such material on the elementary and high school levels was offered by a faculty under the supervision of Delia Hussey; for those interested in stagecraft, there were abundant opportunities to watch rehearsals and performances of great dancers and to observe and practice backstage under the guidance of master technicians, such as Jean Rosenthal; for those interested in composition, repertory, technique, such masters as Louis Horst, Doris Humphrey, Jose Limon, Valerie Bettis, Ben Belitt, Simon Sadoff and others taught in their diverse and specialized fields.

The past has caught up to the present and again in 1950 New London, Conn. will be the site of a summer school of the dance which offers a stupendous program in dance, in education, stagecraft, repertory, technique and composition. Likewise, this year again the intensive six-week course will be climaxed by a festival of dance programs, which this year has been broken up into three successive weekends, those of August 4-6, 11-13, and 18-20, to take place in the Palmer Auditorium.

At time of going to press with this issue, two major contemporary dance companies had been promised, the Jose Limon company and the Dudley-Maslow-Bales Trio in joint appearance with the New Dance Group, as well as solo performances by Valerie Bettis, Merce Cunningham, Nina Fonaroff, Katherine Litz, Pearl Primus and others. These may well be augmented by others as the season grows closer.

This year classes on the campus begin July 10 and continue through August 18. Courses offered to the student and teacher-student include dance techniques, composition, repertory, choreography, methods and material, music for dance and related courses, such as notation, acting for dancers, experimental production and criticism, etc. There are expected to be workshops in dance education, in music for dance and for directors of dance.

The 1950 faculty will consist of many famous names: William Bales, Ruth Bloomer, Nancy Brock, Jane Dudley, Martha Hill, Louis Horst, Doris Humphrey, Delia Hussey, Hazel Johnson, Pauline Lawrence, Jose Limon, Ruth Lloyd, Sophie Maslow, Jo van Fleet, Betty Walberg, Theodora Wiesner and Drusa Wilker. Special lecturers to appear will be Ben Belitt, Valerie Bettis, Bernardo Segall, Nananne Porcher and Jean Rosenthal.

The administrative board of the School of Dance this year is composed of Ruth Bloomer and Martha Hill, co-chairmen of the Board, Louis Horst, Doris Humphrey, Ernest O. Melby, Jay B. Nash, Rosemary Park, Ralph E. Pickett, Francis E. Rosecrance, Mary J. Shelley and Ruth Stanwood.

The 1950 American Dance Festival Committee is composed of Rosemary Park, chairman, Ruth Bloomer, Martha Hill, Louis Horst and Allen B. Lambdin.

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BLACK CHRISTMAS

by Ted Shawn

Native Haitian dancers in performance at Port-au-Prince during recent Haitian Exposition in celebration of the 200th anniversary of the founding of the city of Port-au-Prince.

pages from the journal of a Haitian odyssey by the noted dancer

WHEN the minute hand of my watch touched midnight, and Christmas Eve became Christmas Day—I found myself in a voodoo tonnelle in Haiti. Some forty or more Haitians, devotees of voodoo, had for hours been dancing with ecstasy to the almost maddening rhythms of the three voodoo drums and the metallic beat of the ogan, while in the hands of the houngan or his hounsi, the gourd rattle and bell added their note of color to the percussive orchestration. We had counted seventeen cases of possession during the hours we had been there—where a dancer's body had suddenly been seized and "mounted and ridden" by one of the voodoo gods, violently contorted and thrown about by the controlling deity.

I looked about the tonnelle with its thatched roof and woven wattle sides and central pole around which the worshippers danced ceaselessly counter-clockwise, and saw not another white face but our own three, and felt I must be dreaming. Suddenly there popped into my mind a silly parody—"I'm dreaming of a *black* Christmas!" But it was not a dream—my black Christmas

Dance of supplication by Haitian dancers under the direction of choreographer Jean Leon Destine in outdoor theatre, Port-au-Prince, Haiti, during recent Exposition.

Group of Haitian dancers

was a reality.

Last summer, at Jacob's Pillow, on our festival program, we had had Jean Leon Destine, the Haitian dancer, with his partner Jeanne Ramon, and the virtuoso Haitian drummer, Alphonse Cimber. Not only did we find Destine a fine teacher and a superb and exciting dancer, but as we became acquainted during a whole week as we sat after meals in the staff dining room talking—we found him a charming, cultured and highly intelligent man, and a real friendship was formed.

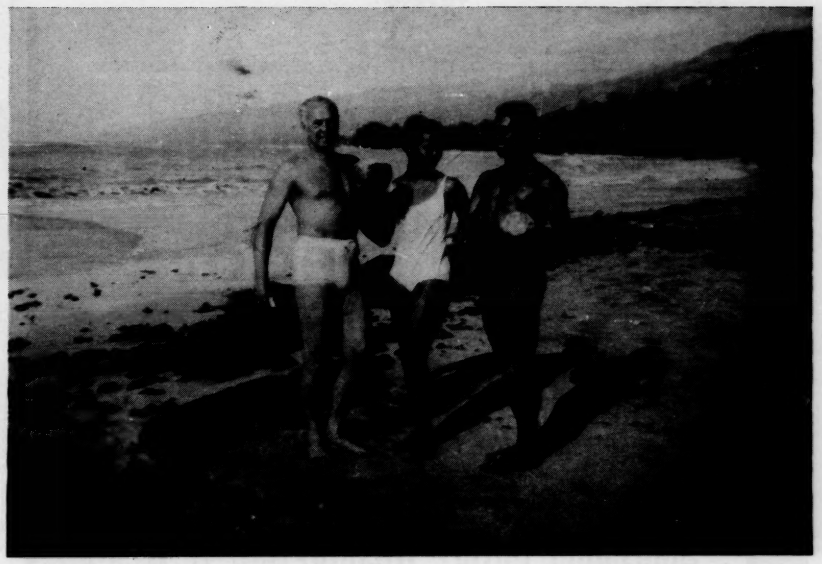
Destine told me then that he was shortly returning to Haiti, his home, as the government had engaged him to organize, train and choreograph for a company of Haitian dancers to perform with him at the forthcoming International Exposition designed to celebrate the 200th year since the founding of Port-au-Prince as a city. I had long desired to visit Haiti—and when I found my own solo tour took me to Florida, with the two weeks of Christmas and New Years which is always a layoff period, bracketed with performances in Florida, I decided, what with knowing Destine and wanting to see what he would do with his pioneer Haitian company of dancers—*now* was the appointed time.

My manager, John Christian, and I were joined by my lifelong friend the author, Bertha Damon ("Grandma Called It Carnal" and "A Sense of Humus") and so on December 20th we took a plane from Miami which, after stops in Cuba and Jamaica, deposited us in Port-au-Prince. While the formal opening of the Exposition had been postponed due to delay in completing some of the buildings, the beautiful open air Theatre de la Verdure was finished and Destine and his company were performing three nights a week therein. During the two weeks we were in Haiti we saw every performance, as well as auditions which he held—and it was through Destine that we got to see three real voodoo ceremonies; and by seeing the Haitian dance in its "raw material" state, alternately with his finished performances, we had a very strong basis of comparison between his source material and the choreographic art form which he has wrought from it.

Haitian dance is rich and varied—largely religious, there is even in the voodoo dances an inexhaustible variety; but there is also some "secular" dance, and other forms which fall half way between religious and secular. But all of it is, as you might say "spontaneous combustion." Although the rhythm and the general style and form of the steps and body movements are known to the dancer, in a broad and general sense, the performance itself is completely improvisation upon these rhythms and themes and never twice alike—nor is there anything like a set routine of a

Drummer Alphonse Cimber, dancer on D
out-door stage in Port-au-Prince, dur Exp

le dance called "La Martinique".



The author of this article, Ted Shawn, and Jeanne Ramon and Jean Leon Destine on one of the world's most beautiful (and inaccessible) beaches—in Haiti. These adventurers had to travel 90 miles by car over country without roads, forded three rivers to get to this spot. Pronounced by all "worth it".

memorized sequence of steps, to say nothing of formal or fixed group patterns. Choreography—group dance as planned, architectural work of art, before Destine's achievement within this year past, was unheard of.

In the auditions, I saw many young men and women who had come to try out for Destine, hoping to be included in his National Folklore Company—and thus I saw the human material he had had to start with. In the long hours of watching the milling crowd in their ecstatic, spontaneous improvisations in the voodoo ceremonies, I saw the unshaped clay out of which this sculptor had wrought masterpieces. A choreographer in New York, working with trained dancers who have had previous theatrical experience in theatrical group dancing does not always bring off a successful choreographic work of art.

n Destine and Jeanne Ramon on Exposition audience.

How much more of an achievement it is then to take people, none of whom have had any formal training, none with any experience in set routines and explicit group patterns of movement, and out of such material form a company, create choreographic works for them, and train them to perform. And yet Destine has done this and achieved a result which, if performed in New York, would without doubt receive the highest critical acclaim.

Knowing the dancing of Jean Leon Destine and Jeanne Ramon, I expected and found their own dancing in Port-au-Prince of the highest order—containing every quality that makes for great individual dance art. My greatest curiousity and interest therefore was in the group and in the choreography. I expected much, and I found more than I expected. This hitherto untrained company performed with truly professional precision and finish. Entrances and exits were perfectly timed, group patterns were never faulty, and the performers all maintained an air of authority and confidence almost never seen in dancers who have not had long professional experience before audiences.

Since the raw material of Haitian dance is largely ecstatic, frenzied and spontaneous, one obvious pitfall for the choreographer-director would be to lose these qualities through the confining limits of set routines. But Destine achieved even this difficult feat; when he took a voodoo ceremony with its inevitable "possessions" as his theme—the performers projected a sense of reality—as if this was truly a vital religious experience that was actually taking place—and yet seeing repeated performances of the same work, I recognized that every movement was planned, learned and performed with unvarying exactitude.

With a company of some forty dancers, almost equally divided as to men and women, he gives a rich and varied repertory: not only the dances of voodoo origin, but the secular

(*Continued on page* 34)

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Complete Faculty Listing in Next Month's Issue

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10 years of dance notation

(*Continued from page* 20)

cussed and materials exchanged.
2. To standardize notation.
3. To teach notation and give lectures.
4. To record dance works.
5. To issue diplomas to those qualified to teach.
6. To form a library of dance works of the present and of the past.
7. To perpetuate dance through the use of notation.

Soon after this meeting, John Martin's article on the establishment of the Bureau appeared in the New York Times. This produced a flood of mail for which the fledgling organization was unprepared. Requests came in for printed matter, books, classes, etc., plus an interview with the Associated Press. After this initial burst of interest, the public settled back to see what the Bureau would produce. The Bureau realized the need for a publication but was in no position to produce one in a hurry. It was decided to aim for a high standard, even if it meant slower progress.

EARLY YEARS OF THE BUREAU

During the following six years, the Bureau concentrated on standardizing and simplifying notation method and on establishing contact with individuals throughout the country who had studied the Laban system. Familiar as we are with the impermanent nature of most "organizations" in the dance world, and taking into consideration the fact that the Bureau could be only a spare-time and unremunerative activity for all involved, the steady and laborious progress of the group is a tribute to the devotion of its founder members and of those who supported the venture in its first years.

Following are some of the highlights of this period:

1940. Correspondence was started between the Bureau and Mr. Laban, and several of the notation problems were cleared up in spite of the drawback of being unable to send examples of notation across the ocean. The censorship agency feared the symbols would be mistaken for a secret code!

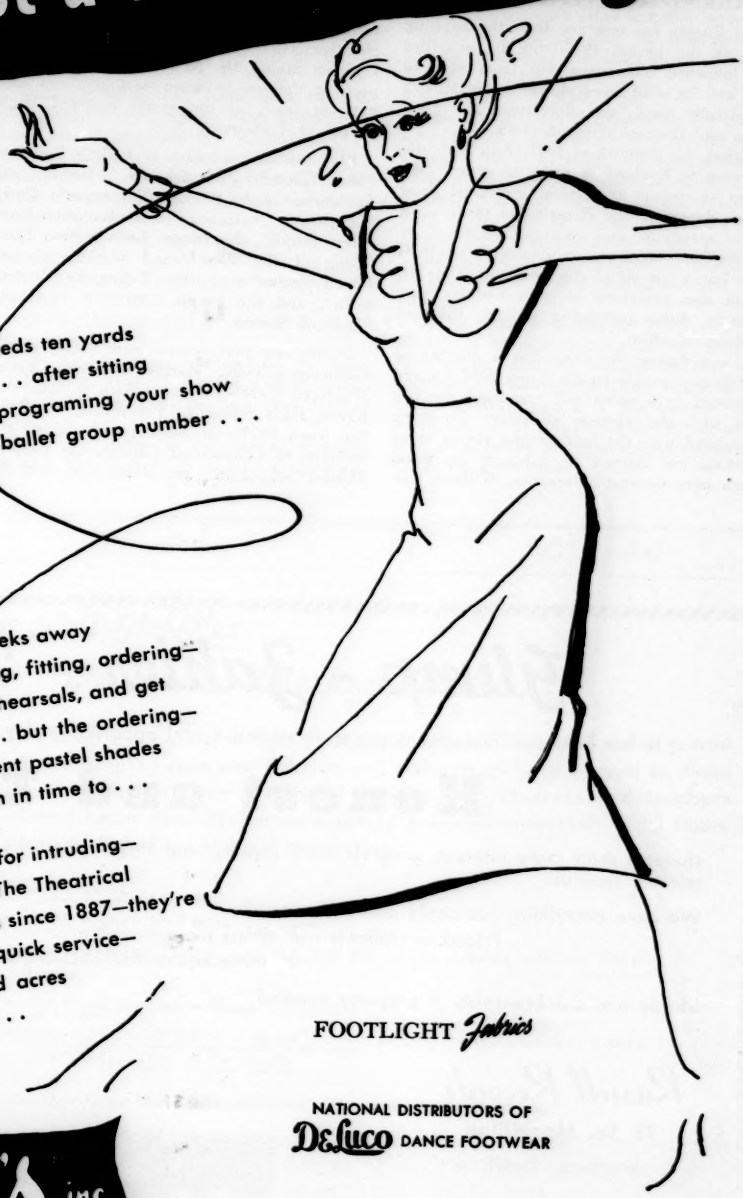
1942. Eugene Loring requested the Bureau to notate his ballet "Billy the Kid." (This same score was used by Ballet Theatre in 1949 during its rehearsals.)

1943. Early in this year the Bureau sent out its introductory Bulletin to the quarterly pamphlet they planned to publish. This publication, the Dance Notation Record, was published regularly between 1943 and 1945, with an additional copy in 1947.

1946. Publication of the Correspondence Course was begun, designed especially for those unable to study notation in New York. Much planning was required for this course of ten lessons as nothing of the sort had ever been published before, here or in Europe.

In the fall of 1946, Tai Ai-Lien came to New York from China where she had spent the last

are you just a wee bit panicky?



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six years studying the folk dances of the different regions. A former Jooss student, Tai Ai-Lien had used the Laban notation to record the dances she had observed. During her stay in New York she met frequently with the Bureau to check the material she had written and to learn the new developments in notation.

CURRENT ACTIVITIES

The Bureau has emerged from the toddling stage in the period 1947-1950. Its activities and influence have expanded from year to year, and its solid accomplishment during this period fully justify the effort spent in organization and theoretical clarification.

During the summer of 1947, Ann Hutchinson went to England in order to consult Mr. Laban on certain theoretical problems. Prior to her departure the Bureau had made up a list of questions and revisions suggested by its various members. Satisfactory solutions were found for all of the problems, and Mr. Laban also explained his new findings, particularly those pertaining to the different qualities of effort.

It was during this year that a number of well known people in the dance field became interested in notation and contacted the Bureau with the purpose of either becoming acquainted with the fundamental theory or of assisting the Bureau to publicize its work. These were George Balanchine, William Dollar, Merce Cunningham, Nona Schurman, and John Cage. Also, during the summer of 1947, the first course in notation was offered at the New Dance Group.

In 1948, the Bureau embarked on the first of a growing list of professional assignments. Ballet Society commissioned the notation of Balanchine's "Symphony in C", "Orpheus", "Symphonie Concertantes", and "Serenade." The Doris Humphrey classic "Shakers" was recorded during her repertory class sessions. Notation courses were offered at the Katherine Dunham Studio, the New Dance Group, Connecticut College (summer session), and last but not least, at the newly founded High School of Performing Arts.

1949 saw the notation of Jerome Robbins' "The Guests"; Balanchine's "Theme and Variations" and "Bourree Fantasque"; Doris Humphrey's "Variations" and conclusion from "New Dance", the Desert Gods section from "Song of the West", and sections of her "Bach Partita"; Charles Weidman's "Lynchtown", and the group movement from his "Rose of Sharon."

During this year courses were taught at the following schools: Martha Graham, Charles Weidman, Dance Players, School of American Ballet, High School of Performing Arts, the Jan Veen studio in Boston, and, during the summer, at Connecticut College, the Barbara Mettler School in New Hampshire, and the Bar Harbour School in Maine. A choreographer's notation course at the School of American Ballet was attended by Todd Bolender, Frank Westbrook and Zachary Solov.

HOW THE BUREAU FUNCTIONS

The Bureau holds four meetings a year, at which general policy is discussed, past work reviewed and projects decided upon for the coming period. These meetings are attended by the directors, officers and most active members of the organization, among whom are Irma Bartenieff, therapeutist at the Polio Unit at Willard Parker Hospital, Felicia Saxe, devoted to the therapeutic work with emotionally disturbed children, Els Grelinger, notator and teacher, currently on the faculty of the High School of Performing Arts, and Jessie Burchess, notator and teacher at the Weidman school.

A full report of the discussion and decisions reached at these meetings is relayed to other members throughout the country. These associate members include Bodil Genkel, teacher at Michigan State College, Nancy Brock, instructor at Hampton Institute, Charlotte MacEwan, formerly at Wellesley College, Katrine Hooper, associate of the Jan Veen School in Boston, as well as associates in England and on the continent.

Bi-weekly conferences, or "work evenings", are held during the year in New York to take care of all of the day-to-day business and ac-

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tivities of the group.

Notating and teaching are the chief activities of the Dance Notation Bureau today. Notators working on a dance assignment may bring any problem to the work evening, where it will be fully discussed and a solution suggested.

After the first draft of a score has been completed, it is assigned to another Bureau for checking. The checker reads through the score (performs the movements notated) and then returns the draft at another conference, indicating any questions and/or disagreements. The questions are then discussed by the group and the score is corrected, if necessary. Almost invariably, it is not a matter of an actual error in notation, but rather of making the notation clearer or more simple. The next step is to make a neat copy of the corrected score and this is given to the choreographer, the Bureau or notator) retaining the first draft.

Thus a score produced by an accredited notator is certified by the Dance Notation Bureau as a whole. If, for any reason, the original notator should not be available to read back the score at a future rehearsal, the Bureau assumes the responsibility of assigning another notator to the job. This cooperative method of operating ensures security to the choreographer and also helps the individual notators to become more proficient through the pooling of their experiences.

THE TRAINING OF NOTATORS

The teaching program of the Bureau is quite extensive. In addition to the regular notation classes, beginners, intermediate, advanced and professional, short intensive training courses are held from time to time for notators and teachers. There is also a weekly coaching class attended by Bureau members who are advanced students, in which they are given practice in their own notation problems. Special assistance and instruction, free of charge, is one of the privileges of Bureau membership.

Much planning and labor goes into the preparation of the courses. After deciding the most logical sequence of subjects) and in the case of the correspondence course, writing the theoretical explanations), from five to ten pages of exercises must be prepared for each subject. This involves:

(a) Composing studies to illustrate the problem;

(b) Arranging and neatly copying the studies;

(c) Cutting stencils or inking a photo-offset master;

(d) Mimeographing the stencils, or delivering and picking up the photo-offset copies;

(e) Collating and stapling the finished pages.

Since the group as yet has no financial backing, the work is done by members and scholarship students.

In its "spare" time, the Bureau has built a traveling exhibit, which last summer toured all of the dance schools teaching notation, including Connecticut College. The organization is also gradually accumulating a small reference library of notated studies of classroom exercises and short dance compositions, contributed by its members. And, as a matter of course, the Bureau maintains an active correspondence with other notation centers in Europe, as well as with its members and friends throughout the country.

FUTURE PLANS

The current item of interest on the Bureau agenda is the preparation of a special publication to mark its tenth anniversary. This is to be a sampling of the techniques of various prominent modern dance and ballet schools. Each school will be represented by its characteristic exercises and dance forms. The book is planned to be the forerunner of a series of publications on dance techniques and compositions.

On its tenth birthday, the Dance Notation Bureau is content to reiterate the aims set forth at its founding meeting. Its goal is to promote the development and usage of the Laban notation system in the United States, as an aid to the choreographer, to performer, and as a means of preserving contemporary dance for generations to come.

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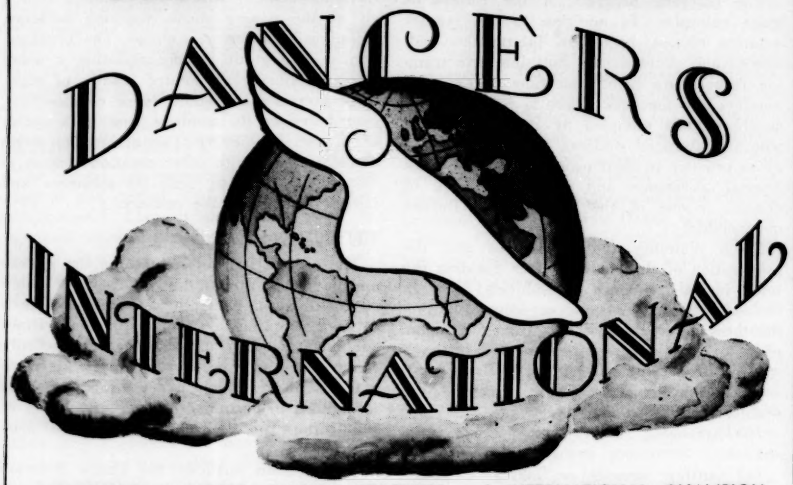

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Black Christmas

(*Continued from page* 29)

dances, Mardi Gras dances of wooing and mating, the work dances which use the patterns of all the familiar farm labor of the peasants, and the ancient social dances such as "The Martinique" in which couples costumed in the elegance of the French court just before Napoleon, dance with aristocratic and sophisticated grace.

This company of dancers, costumed always in extraordinarily good taste, was supported by a large chorus of singers, by a battery of "voodoo" drummers and by a modern orchestra. The theatre itself most beautifully designed with a stage on different levels (which were used most effectively in the choreography) had as a natural background a vast grove of the most noble Royal Palms I have ever seen.

Only the stage electrician marred an otherwise perfect combination of theatrical elements, for he had a nervous fascination with his switchboard and seemed to want to try out *every* effect possible during *every* dance, with results which were distracting, to say the least.

Tourists had not yet begun to come to Haiti in quantity, as the Exposition was not yet really complete or formally opened. So the audience was 90% Haitian and it was interesting to watch their reactions. The "elite" —that 5%, the rich and ruling class of Haiti —have always looked to France, French education and manners and standards of living, and despised the other 95% of the peasant population and their dogged adherence to voodoo (in spite of stern Church disapproval and persecution by our own American Marines).

Destine, himself, one of the elite, at the beginning of his career, was ostracised by society and excommunicated by the Church because of his interest in, and study of voodoo and all the folk arts of the peasant population. Although now, with fame and success, he has been taken back into both folds, the elite audience is somewhat embarrassed by seeing voodoo dancing turned into an art form—and while they attend Destine's performances by the thousands, their applause is restrained and polite.

But the white people visiting this unique French speaking negro republic give this great Haitian dancer-choreographer tremendous ovations nightly. And when President Dumarsais Estime entertained the U.N. delegates at a party which we attended, it was Destine and Jeanne Ramon who entertained and enchanted his distinguished guests.

A great French critic visiting the Haitian Exposition, seeing Destine and his company

of dancers, wrote in a Port-au-Prince newspaper that not since the first appearance of the Diaghilev Ballet in Paris had he seen dancing with so great an impact and on such a supremely high level as art.

For Destine has taken material which in the hands of other negro choreographers has always had a touch of Broadway and a slight pandering to the cheap and sensational taste; and without losing any of the dynamic quality of the original, has never lost the quality of utter sincerity and dignity of great art.

New Year's Eve again found us in another tonnelle watching for hours the wheeling, vibrating, frenzied voodoo dancers. This time the houngan (high priest) just before midnight took us into the temple itself, where he explained the functions and attributes of the many different voodoo gods—and their relation each to a special Catholic saint! He then made offerings with elaborate ritual and genuflections before each of the many altars, and each of us following his movements as closely as possible, did likewise. Then he passed the flame of a lighted candle underneath our outstretched palms, and we were given rum to drink ceremonially.

As the clock showed only a few minutes before midnight, his acolyte gave him a plate and three ears of hard corn, which he placed on the altar and shelled the corn into the plate; after which he took spices and herbs from the many bottles which stood on the altar and sprinkled some of each over the corn, and finally poured what looked to be a thick, clear syrup over it all. As we were apprehensively wondering if we were to be offered this delicacy to eat, he lighted a piece of fireworks, a red fire, roman candle type, and with this in one hand, the acolyte bearing the plate of corn before him, he ordered us to fall in and march with him in a procession.

We emerged from the inner sanctum into the tonnelle, and circularly around the center pole through the still wilder voodoo dancers in single file, the tonelle given an infernal lighting by the fireworks, and he took handfuls of the corn and threw them over the heads of the worshippers and over us.

And so my year 1950 began. Beginning with a black Christmas, and culminating with a black New Year's, our stimulating and enriching experience drew near the day of our farewell to the Black Republic of Haiti, and our flight back to Miami.

Haiti is called 'Le Pays du Revenant"—the country of those who return. Surely, if it is within my power, I will return, and stay as long as it is possible to stay, for I loved the country and loved the people, and there is so much for a student of the dance to learn from a people who more than any other people in the world today express their religion in an infinite and inexhaustible variety of dance forms.

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Jean Erdman finds a New Approach to Dance

(*Continued from Page* 15)

fect. But it is a concrete step in a much needed direction. And she hopes that it will encourage other teachers to make suggestions and submit plans of their own so that in time students everywhere will simply study modern or basic dance and not a special brand of modern dance with a famous name attached to it.

THE CONCEPT

Miss Erdman's training program begins with an awareness of the centered body. This awareness later helps the student to understand the source of distortion, or deviation from center.

The movement combinations and the general structure of the lesson are drawn from many elements. These elements are divided into movements, articulations, shapes, torso and hips, body tones, pulses and modulating factors.

The movements are the single impulses that emanate from standing or simple walking. From standing result bouncing, jumping, turning, balancing, falling and tilting. From walking emanate running, leaping, skipping and hopping.

The articulations are the separate or autonomous workings of arms, legs, feet, knees, hands, head, hips and shoulders.

By shapes Miss Erdman means position or outlines of the body. Instead of the usual five positions of ballet or six positions of Holm technique, Miss Erdman has evolved eight positions of the feet. She gives them special titles as follows: *parallel* (feet straight ahead), *turned out* (ballet first), *open turned out* (ballet second), *diagonal* (Spanish basic stance or right angle position), *open diagonal, crossed,* (ballet fifth), *open crossed* (ballet fourth), and *turning* (Hindu fifth). The arms are either angular or rounded, with shoulders forward, center, or back.

Torso movement is done either with the straight spine acting as axis, or with the curved spine that has become one of the earmarks of modern dance. The curved spine may be *arched* (as in Spanish dance), *rounded* (hollowed out as in the Graham contractions), or *bent to the side.* These spinal shapes may be used in pulsation or in twisting and turning. In the twisting and turning movements the spine may also be held upright so that the feet face in one direction and the upper body in another, as on archaic friezes.

The body tones are rigid, tense (which implies more mobility than rigidity), swinging and relaxed. The pulses are various rhythmic combinations of these body tones. For example, the continuous pulses may be swing-swing, tense-tense (sustained), rigid-rigid (percussive) or a vibration. Contrasting pulses would include combinations like tense-relax, relax-tense (fall and recovery), etc.

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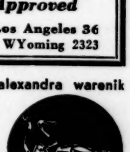
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The modulating factors are the intangible aspects that separate dance from gymnastics. They include rhythm, tempo, meter, timing, impulse, dynamics, level, focus, directions and feeling. Perhaps the most subtle of these is feeling. Roughly defined, it means emotion. In terms of dance, it has two aspects. It can mean an inner state that results in a certain movement combination. This is feeling moving from the inside out. Or it can mean the sensation that results from doing a movement that has been cerebrally selected. This is feeling that moves inward from the outside. The establishment of an awareness in the pupil of the difference between these kinds of movement depends a great deal upon the teacher.

So much for the materials of teaching. Unlike most modern dance teachers, Miss Erdman does not begin her classes with stretches. For she feels that a "cold" body can be injured rather than benefitted by stretching. Instead, she begins her classes in standing centered position and works on muscular strength as achieved through rapid pulsations of the spine, *plies*, and extensions.

When they are sufficiently warmed up, the students execute stretches from lying or sitting positions on the floor. Then come the articulations and movements through space involving rhythm and phrasing.

As they become more advanced, the students are led into combinations involving high speed, expressivity, off-centered movements and uneven rhythms. The quality and variety of these exercises depend, of course, upon the teacher. For no matter how careful defined a movement procedure is, the imagination of the individual teacher is the force that lifts it from mere technique into an artistic experience.

This has always been true of ballet, the most codified of all dance techniques, and it will continue to be true of modern dance when it has been codified.

What the basic technique does, however, is to assure the proper balance for each lesson and to eliminate the evils of a technique founded upon the teacher's body.

In her school, Miss Erdman encourages her teachers to exercise individuality in the choice of movement combinations, yet all their classes must adhere to the basic unity of the curriculum. Since the school is only in its infancy, it is too early to say anything about the results, but if the general spirit of the classes is any indication, the results should prove exciting.

As for the remainder of the curriculum, during the past season, composer Louis Horst has been giving his celebrated courses in dance composition, and Miss Erdman is already making plans for added courses in special techniques for men, music for the dance, musical form as related to dance, improvisation, acting, aesthetics, and the relations of the various theatrical elements to movement, all of which looks mighty promising.

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D.P. DANCE STORY

(*Continued from page* 15)

her parents, and her sister, in deadly fear of the Communist troops, decided to flee towards the American lines. Terrified by a rumor that the Russians were just ahead of them, they abandoned all their pitifully few possessions, in a Czechoslovakian forest. Irene managed to salvage one pair of ballet shoes, which she tucked into her handbag.

After days of wandering, they reached Pilsen, near the German border. Here they heard that a D.P. camp had already been set up. While Irene and her parents waited at the railroad station, her sister went to the camp to see if they might find refuge there. She returned with the incredible news that Juris was there! As he fled, like them, from the advancing Russians, a lucky chance had brought him to the same small Czechoslovakian town.

Reunited with her husband, Irene still lived in dread. The possibility of being shipped back to a Communist-dominated Latvia was a constant menace. Determining to move still farther West—to France, if possible—they managed to climb aboard a truck which was returning displaced French families. On this lurching, lumbering vehicle they reached Wurzburg, in the heart of Germany.

Here Gunar, Irene's son, was born. When he was just two weeks old, chance brought them the opportunity to dance again. Alfred Strombergs, who had been ballet conductor at one of the Latvian theatres, and was married to a dancer, arrived in Wurzburg, looking for dancers to form a small ballet group. Irene and Juris decided to join him. Taking the two-week-old infant along, they climbed into Strombergs' decrepit, charcoal-burning wreck of an automobile, and started for Hannover, in the British zone. It took them a week to get there—a distance about the equivalent of that from New York to Washington, D. C.

An engagement was waiting for them, but they had only a week and a half in which to prepare for it. Music must be arranged, and—which was still more difficult—costumes obtained. Irene and Juris, who had not danced for nearly a year, began rehearsing the Pas de Deux from *Don Quixote*. Strombergs, who had often conducted this music, managed to write it down from memory. As a second number, they chose Johann Strauss's *Voices of Spring*.

But for *Don Quixote Irene* needed a tutu! She finally wheedled some lengths of wide gauze from the ambulance nurse of the D.P. camp. But gauze bandage is hardly stiff enough to substitute for tarletan! Did you ever make a tutu out of potato juice? This is how you go about it, as Irene soon learned:

You peel some ordinary Irish potatoes, grate them very fine, and put them in a sieve. Then you pour cold water over them, draining it slowly through the grated potatoes. The resulting liquid is white and sticky. You let this stand overnight, then drain off the top liquid, which will be rather thin and dirty-looking. After repeating this process a couple of times, and drying out the residue, you will have a white powder. Then you add some clean water,

and there you have it—potato starch!

Into this mixture Irene dipped her lengths of gauze, ironing them while they were still quite wet. The result was something which faintly resembled tarletan. Anyway, it was stiff enough for a tutu. Her bodice and her husband's full-sleeved shirt were made from pieces of an old parachute. Both costumes for *Voices of Spring* were likewise made of parachute cloth. Fortunately Irene had the one pair of toe shoes which she had saved.

So they gave their first performance, before an audience of British troops. They danced the Pas de Deux from *Don Quixote* at last! Even the famous 32 fouettes were included! But their payment was not made in money. In this devastated, war-wrecked land, their reward was something far more valuable than gold—a private room, just for the small Gotshalks family! Since their arrival in Hannover, they had been living in the same room with three other families. After their success, the British got them a room all to themselves.

One performance was given in the dining hall of a former barracks, which had no stage. Four long tables were drawn up together to form a crude platform. The stage entrance was a narrow opening which had formerly been used as a careteria counter. Irene and Juris had to crawl through this opening before they began their dances. That was bad enough, but after *Don Quixote,* during which Irene had done her 32 fouettes on the table-tops, they bowed in gracious acknowledgment of the tremendous applause—and then had to stoop down and ignominiously crawl through the cafeteria counter again!

Irene and Juris Gotshalks spent the year of 1946 in dancing for British troops, and gradually building up a complete concert repertoire. They rehearsed in the communal recreation hall of the camp. Occasionally they were joined by other dancers, also displaced persons, who found themselves temporarily in Hannover.

After one performance for the British Air Forces, a shy young Captain presented them with a bulging paper bag. Curiously they opened it—inside was an entire parachute, contributed for costume material! After another performance a former ballet dancer came backstage, a Latvian girl who had injured her leg and was unable to dance any more. She asked Irene if she could use a pair of toe shoes! Irene had been using the same battered pair of slippers for nearly two years. They had been darned, patched, scrubbed with soap and water, re-soled, and re-inforced so many times that they were nearly in shreds. Could she use a pair of toe shoes? The new ones were half a size too large, but when stuffed with cotton wadding they fitted quite nicely. Irene wore them later for her first performance in Canada—but she still has the faithful pair which served her so well for two years. She keeps them as a souvenir and good-luck talisman.

This sort of life was interesting, but far from easy. Moreover, it was almost impossible to obtain milk and proper food for little Gunar, now nearly two years old. A former leading tenor of the Latvian Opera, Mariss Vetra, was teaching music at the Halifax Con-

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servatory, in Nova Scotia. They wrote to him, asking if he knew of any way in which they might get to Canada or the United States. Because of his enthusiastic recommendation, the Halifax Conservatory of Music, which had never had a ballet department, decided to bring over the two young Latvian dancers, and start one. A contract was arranged.

Naturally, it was impossible for two penniless D.P.'s to pay for their crossing, so the Conservatory advanced their passage money, to be repaid from later earnings. (It has been paid back, long since.)

There were all sort of physical examinations to be passed, records to be checked, forms to be filled out. But finally every regulation had been fulfilled, and in October, 1947, Irene and Juris Gotschalks, with little Gunar, sailed for Halifax.

One week after they landed, they began teaching at the Conservatory. After one more week, they gave their first recital, dancing

Irene Apine and Juris Gotshalks as they appear in the Don Quixote pas de deux..

solos and pas de deux. During their first season in Halifax, they had sixty pupils. At the end of the year their modest students' performance attracted an audience of 800 people. For their second season at the Conservatory, 150 pupils enrolled. At their recital last spring they presented the entire second act of *Swan Lake*, in addition to a children's ballet and the usual divertissements. The theatre, which seats 1200 people, were sold out, and it was necessary to repeat the performance a week later, whereupon it sold out again! Halifax, which had never known ballet before, was completely captivated.

Last July Irene came to New York to spend a summer working intensively under Alexandra Fedorova, who had been her husband's first teacher when she was ballet mistress at the Opera in Riga. It was Irene's first opportunity for real study in more than five years. And the future? After such a fantastic past, nothing would be surprising.

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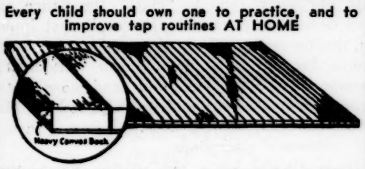

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how to notate a ballet

(*Continued from page* 21)

section repetitions, though they are not immediately apparent. In fact, when we first tackled the ballet, we started spending time running after the repeats until Balanchine whispered to us that this was the same sequence done previously by another group.

CONDITIONS FOR NOTATING

A notator is faced with either writing down a ballet that is currently in the company's repertoire, an established work, or starting from scratch, notating during rehearsals as the choreographer composes. Each has its advantages and its drawbacks. From the notator's point of view the latter is by far the preferable method, though it is easy to understand that the choreographer hesitates to call in a notator until he is assured that the work will be a success. The onlooker will say, "What about all the changes that are made and material which is discarded during rehearsals, how does that affect the notator?" Let's look into the pros and cons of both ways of writing a ballet and see where the notator's problems lie.

NOTATING A FINISHED WORK

A choreographer will want a successful ballet recorded both to simplify the seasonal brush up and replacement rehearsals, and also for future reference against the time when the ballet may be revived. In tackling a job like this, the notator will attend as many rehearsals as possible to get a general idea of the work, and then will begin to interview the dancers individually. Before going further, let's see just what details the notator has to get down on paper, and how the finished score is put together.

1) *The movement,* that is, the steps done by each dancer. In the case of a group moving alike, the steps need only be written for one of the group.

2) *The Floor Plans.* These are the diagrams showing the entrances and exits, the crossings and group relationships of the dancers on stage.

3) The coordination of the movement of the different groups and soloists with the musical score.

For a complete ballet score, each of these headings must be completed. Considering how simple it is to make floor plans and to coordinate the dance with the music, it is amazing that at least this much has not been done in the past. One of the first things that is forgotten when a member leaves a company is just where on stage they went. Often incidents and movements are remembered, but just where in the music they came has been forgotten. The greatest step in preserving works will be to get a pencil into a dancer's hand for a few minutes each rehearsal. This whole matter of notating is largely a good habit into which we have not yet fallen.

(*Continued on page* 42)

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How much can the notator get from the brush up rehearsals of a finished work? The floor plans will be the first thing the notator will get. In doing this he will become familiar with the overall pattern of the ballet, and the plans will serve as a guide to the sections and phases of the dance. He will also become familiar with the music, and with the general style of the movement. Unless the company stops to analyse certain movements, there will be no chance to record the actual steps.

Even when the notator can jot down excerpts, it is almost a waste of time, since the pieces are usually isolated fragments, and later on he will not know where they belong. What a horrid feeling it is to have a step floating around and not where it belongs! The best thing is for him to jot down the general type of movement, such as leaps, arm swings, turns, etc. next to the floor plans, and to get the exact movement when he interviews the dancers.

This is the next step in notating the whole work. Appointments must be made with the soloists and members of the ensemble to find out what each does. Here lies the drawback of this method of notating a ballet, as in actual fact the notator is at the mercy of the dancers, he is apt to write a version of the movement not intended by the choreographer.

Years after I had notated "The Green Table" Kurt Jooss wrote me "In recreating the ballet from the notation, I have come across personal mistakes and mannerisms of the dancers from whom you notated the parts. The inaccuracies arose from your having written what you saw." Even the best dancers tend to change the movement as time goes by, and the choreographer may not be at hand or have the time to check the movements with the notator. Many dancers, being unfamiliar with our work, tend to "mark" the dance as they demonstrate it, with the result that later on, during performances, the notator sees little jumps become large jumps, low battements become high, body bends and head movements appear from nowhere, and so on. Gnashing his teeth, the notator drags out the score to make the necessary alterations.

Once all the parts are written down, the next step is to copy them onto the finished score. This operation can be likened to a jig-saw puzzle since the various parts and sections have to be fitted together. It is in this first draft of the score that the notator checks the movement and finds out if anything is missing. Sometimes here is a laborious search for a few missing bars. When notating Charles Weidman's "Lynchtown", Jessie Burchess watched only four run-through rehearsals and then saw the individual dancers for the actual movement. Though she had no opportunity to check with the music score until after the first draft was completed, she found it checked exactly. It is seldom that it works out so smoothly, usually a certain amount of juggling bars or counts is encountered.

NOTATING AS THE BALLET IS BEING CHOREOGRAPHED

Starting from scratch and working along with the choreographer is the better way for all concerned. Seeing the birth of the movement and the growth of the whole, the notator can write the original intentions of the chore-

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ographer, not a watered down version. He has a far better understanding of the structure of the whole work, and will have a much easier time making the first draft of the score. There is also no need to run after the dancers in order to find out what they do. The obvious drawback lies in the amount of changes the choreographer may make. Throwing out material is not as formidable a task as you might think. Most notators do not write in every last detail at first, and when you have speed it doesn't bother you to toss a few sheets into the basket. In writing Balanchine's "Bouree Fantasque" I doubt that more than a dozen sheets of notation were discarded. The notator also learns to sense when the choreographer is just groping or improvising and when he is positively composing, and so avoids the bother of extra writing.

The other drawback to calling in a notator at the beginning of a new ballet lies in whether or not the ballet will be a success. This is up to the choreographer, who may have good faith in what he is doing, and want notes on the ballet anyway. Bear in mind the fact that there are three stages to notating a work, the rough notes, the first draft of the score, and the final neat copy which has been checked and rechecked. If the choreographer has misgivings, he can ask only for the first stage, then, should the ballet be a success, the job can be completed.

In tackling a ballet under these conditions, the notator will keep abreast of the choreographer. When he places the dances on stage, that will go into the floor plans. When a step is taught, the movement will be written down. The notator keeps two separate pads, one for the movement and one for the floor plans.

Of course each choreographer works differently, some set the group movement on stage first, and then find the steps they want to go with it. Others create movements, and later find where on stage and in what formations the dancers will go. Balanchine usually keeps both movement and floor plans going together; both he and Jerome Robbins compose quickly, while Tudor improvises from the emotional quality he wants, gradually crystalizing the movement. Some clean up the movements as they go along, others just sketch, returning later to set the details.

As choreographers become used to having notators at hand, they are making more and more use of this advantage. While in the old days it was more a case of the notator sitting in the corner, not disturbing the rehearsal in any way, choreographers have grown wiser, and are now using the notator assistant to help them to remember and to analyse the rhythm and movements for the dancers. During the recent rehearsals of "Les Illuminations", Frederick Ashton took advantage of having Els Grelinger at hand, asking her questions and keeping her informed as to what he wanted and when changes were to be made. This is as it should be; indeed, each choreographer should have a notator at his elbow, someone accustomed to working with him, who understands his style and way of composing. This is the goal of the notator —to help the choreographer, and of the notation—to serve the dance world.

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THE YOUNG DANCER

—a section for the six-to-sixteen year old who dances

YOUNG DANCERS in the New Jersey area covered themselves with glory and at the same time made March 26 a red letter day in local dance annals. March 26 was the date of the seventh annual recital given by the **New Jersey Civic Ballet Guild,** this year at the Orange High School in Orange, N. J.

Two delightful ballets by **Miriam Marmein,** THE SEA MAIDEN and THE FOUR SEASONS, were the offerings. Miss Marmein appeared as well in four solos from her repertoire.

Fascinating costumes, inspired lighting and music enhanced the excellence of performance of youngsters ranging in ages from six to eighteen. **Jane Freund** of Short Hills, N. J., appeared as prima ballerina for the second consecutive year. Solo parts were danced by **Mary Lou Herrmann** of Irvington, **Patty Fitzsimmons** of Belleville, **Claire Stauder** of Livingston, **Anne Dickson** of Montclair and **Sally Kirkpatrick** of Kearny, and **Paul Meunier.**

The New Jersey Civic Ballet Guild was conceived seven years ago as a non-profit organization to enrich the cultural and social life of the New Jersey area by staging frequent ballet performances and promoting a higher level of dance education.

The Guild is well on its way to making a weighty contribution to dance education. The teachers and officers of the Guild are entitled to all honour for their unselfish devotion to the cause of the Guild. These officers are Miss **Joan Voorhees** of Orange, Mr. **H. Walker** of Pompton Plains, Mrs. **Edith Scherer** of Chatham, and Miss **Vida Blunden** of Bloomfield.

A final luncheon of the year will be held in the near future for members of the Guild, at which films depicting ballet work, will be shown. *(turn to page 46)*

Winners in this month's Young Dancer *contest*

DELORES LORING,
Honolulu, T. H.

RONNIE SCHWINN,
Dayton, Ohio

MARY HOOD,
Cornelia, Ga.

"WHAT DANCING MEANS TO ME"

* * *

The YOUNG DANCER Contest CLOSES with the JUNE issue

Get in your entry NOW!

PHOTOS of ALL Winners to be published in the July issue

2 Grand Winners to be announced in the JULY issue

Dear YOUNG DANCER:

You want to know what dancing means to me? It means:

To soar through the air like a bird in flight; to dance like an animal with pain from a wound; to fall lifelessly to the ground as a tiny butterfly tired of its life to move slowly, silently, saddened by the pain of losing a friend.

I find all these feelings in dancing. To show happiness and joy, love pain and grief is what dancing means to me; it means a wonderful, exciting way to show emotion.

sincerely yours,
Delores Loring, age 13
535 P. Road, Damon Tract
Honolulu, T. H.
(pupil of Barbara Barnes, Honolulu, T. H.)

★

Dear YOUNG DANCER:

What does dancing mean to me? It means more than anything else in the whole world.

I like sports, parties and things other children like, but I'd give them all up for dancing.

It is hard to tell how I really feel but I will try. Did you ever do a tour jete? When I do, I feel as if I were sailing through air. What a feeling. Each step in ballet gives me a different feeling entirely. Dancing makes me forget other things like homework and trouble with the other boys in the school. It means to me good health by developing a strong body and an alert mind. It means a career than can be fun.

My greatest ambition is to be able some day to dance like my favorite dancer, Mr. Leon Danielian.

sincerely yours,
Ronnie Schwinn, age 9
4112 Woodbine Ave.
Dayton, O.
(pupil of Lera Rae, Dayton, O.)

★

Dear YOUNG DANCER:

I used to want to be a ballerina but now I have decided to teach dancing because if it weren't for teachers, who would train the ballerinas of tomorrow? We need more dancing teachers, good ones, especially in the section where I live.

It is almost impossible for me to express what dancing means to me because it is so full of different, heart-breaking, wonderful things all mixed up to form a difficult, fascinating art that once you come in contact with it, it keeps you under a spell until you die — and I mean that whether you end up as a small town dancing teacher or as a great ballerina.

sincerely yours,
Mary Hood, age 14
704 S. Main St.
Cornelia, Ga.
(pupil of Elizabeth Geiss, Atlanta, Ga.)

★

young dancers in action - - -

Group of teen agers from the Gramercy School of Dance in New York City appeared in recital at Carnegie Recital Hall on April 13, in this scene from "Tuffy, the Tugboat", among other works.

Three of the young principals who appeared in the seventh annual production of the New Jersey Civic Ballet Guild, March 26 Orange, N. J. L. to r. Jane Freund, Paul Meunier, Sally Kirkpatrick. They appeared in two ballets staged by Miriam Marmein, who appeared in recital as soloist.

The first formal presentation of the **Children's Ballet** of Bayside, N. Y., took place, Friday, April 28, at the Bayside High School, sponsored by the Parents' Association of Bayside for the Children's Ballet.

The group was originated by **Margery Burt** of Bayside and the ballet, entitled "It's Work That Does It", depicted rehearsal sessions in a dance school. The choreography was devised by **Angiola Sartorio.** Fifty young dancers participated in the ballet aforenamed and in national dances of Scotland, Holland, Poland, Italy and America, attired in authentic native costumes.

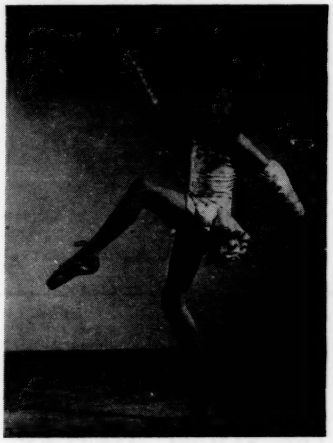
This group is notable for encouragement of choreography among its young dancer-members.

★

"Pat" Hewitt of Anderson, Indiana, gave a talk on "Brief History of Interesting Personalities of the Ballet" at a recent meeting at her studio. Young dancers **Ann Harmeson, Patricia Stinson, Rosalee Nealis, Jane Crozier** and **Diane Nelson** appeared on the same program in the dance of the cygnets from SWAN LAKE and variations from THE NUTCRACKER.

★

The Workshop Group (ages 12 to 16) of the Gramercy School of Dance, New York City, appeared in a special Easter holiday program for children at Carnegie Recital Hall on April 13, in traditional and creative dances. Program and choreography were under the direction of **Sarah Bartell,** director of the school. **Oscar Brand,** balladier, and **Edith Stephens,** dancer, were guest artists.



Ann Putt Anderson, of Athens, Ohio, talented pupil of Andrew Pavlish. She appeared last summer in solo dance before the convention of the Dance Masters of America in Washington, D. C.

Photos taken by the Toledo Blade, of Toledo, Ohio of the Toledo Junior Ballet which appeared under the direction of Marie Bollinger at the Toledo Museum of Art on February 19th in a program which included THE NUTCRACKER ballet. In one picture is seen little Suzanne Hinr, as "Claire" and Barbara Mettler as the Nutcracker. In the other candid shot Mrs. Al Brown kneels to see if Martha Mallery's ribbons are well tied. The little "Snowflakes" looking on are (l. to r.) Judy Stein, Tito Black, Marilyn Huffman, Sharon Klein.

Elmira, N. Y. youngsters in the class of teacher Halina Lutomski (center, looking at gift card) look on proudly at the party celebrating their teacher's becoming an American citizen. Mme. Halina is a Polish dancer, a G. I. bride, who married Sgt. Floyd Lutomski and came to America several years ago. The group (l. to r.) are Veronica Stepanian, Barbara Fidelman, Arline Lockwood, Mme. Halina, Cleone Longstreet, Shirley Williams and Lois Near.

IN THE CENTER

chapter IV in the series

BALLET—the Universal Language and HOW it Grew

by Selma Jeanne Cohen

"You don't go to class to dance," warns Adice. "You go to get your hips turned out." And to the teacher he says, "Give them exercises. Grace will come naturally—later." No ballet dancer ever got that way by performing vague, "pretty" little dances when the bar work was finished. *Center work is designed to make the body strong and supple and develop equilibrium and coordination.*

Again we find that it is Blasis who definitely formulated the procedure which we still follow: the exercises originally done at the bar; the *adage*, the slow, sustained movements, then *allegro* with its quick and lively steps.

The progression is not accidental; it is scientific. Physically, the order is determined by the necessity for warming up the various muscles and tendons before submitting them to the strain demanded by big jumps. The early exercises stimulate the body until it is ready for really vigorous activity. Logically, the order is designed to prepare the student mentally as well as physically for the more complex combinations.

The *adage* is planned to contained slow movements which will, later in the lesson, be done in quicker tempo, or *terre à terre* steps which will later be performed jumping. The whole lesson builds toward a climactic point in the later *adage* or *allegro*, and though that point may vary, thus shifting the emphasis from day to day, the basic structure of the class remains the same. It has, and with reason, remained thus for 150 years.

Center practice in the early 19th century sounds only partly familiar to us today. *Temps de courrante, coupés, attitudes, grands ronds de jamb, grands fouettés, temps de chaconne, pirouettes* and *temps de vigueur* were usually recommended. But investigation of the steps involved shows that the constituent moves were pretty much what they are today.

While the organized lesson seems to begin with Blasis many of the individual steps date back long before his time. *The pas de bourrée*, for instance, was originally a step in late 17th century ballroom dancing. As early as 1701 Feuillet discusses over fifty varieties of *pas de bourrée!* He knows also many forms of *coupés, chassés, sissones*, and *contretemps.*

The first *pirouette* was supposedly performed by Anne Heinel in 1766, but references to it appear long before that date. Feuillet distinguished inward and outward turns, and Kellom Tomlinson, in 1735, instructs the dancer to begin with a "sink" in fourth or fifth position and then to rise on both insteps and turn 'either way." He also describes a turn on one foot when he suggests starting a *pirouette* with a *coupé* and then turning in the direction of the leg which "circles in the air". Maybe Heinel was the first to do a double *pirouette.* Maybe.

We do know that once the vogue of the *pirouette* started, it progressed rapidly. Gardel and Vestris are said to have done them with *ronds de jambe en l'aire* before the end of the 18th century. Blasis, who invented the turn in *attitude*, lists eleven kinds of *pirouettes*, and St. Léon, in 1852, provides in his system of dance notation for as many as five *pirouettes* on one foot. The introduction of *pointes* enriched the potential varieties of *pirouettes*, and the trick of keeping the eyes focussed forward (which Legat claims was first used by the Italians) made even more multiple *pirouettes* possible by allowing the dancer to turn without dizziness.

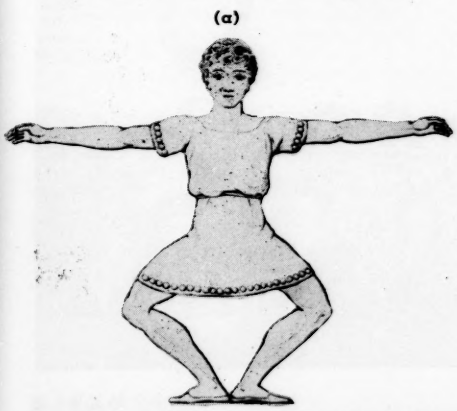
Batterie has an even longer history than *pirouettes.* The *cabriole* is first mentioned by Arbeau in 1588 as a caper which vaguely involves moving the feet in the air during a jump. The *entrechat* first appears, not with Camargo, but with our previously mentioned legend-smasher, Feuillet, who describes an *entrechat trois, quatre*, and *cinq.* He designates the *royale*, too, though apparently it had not yet acquired its name. By 1760 Noverre is already arguing that the *entrechat* is not beaten while the dancer descends and is mentioning beats "to eight" (*entrchat huit*). In 1825 August Baron claims that someone (though he can't say who) was able to perform an *"entrechat seize en avant."*

The *ballone, jeté, fouetté* and the rest—each has a history. Their origins are varied. Some steps have been taken over from folk dances and refined to fit in with the formal elegance of the theatrical art. Others seem to have appeared first in the social dances of the European courts; still others were consciously invented by professional dancers. Each has contributed to the art as its introduction into the ballet vocabulary has enriched the scope and variety of the dancer's movements. Within its frame of steps based on the five positions, ballet still has room to grow.

Multiple *pirouettes* and *entrechats* mean theatrical brilliance. But the dancers who do them are those who also do *pliés* and *battements tendu* and *ronds de jambs* and *dégagés* at the barre and then in the CENTER.

To Be Continued

(a)



(b)

(c)

Illustrations from the Carlo Blasis' "Traite Elementaire, Theorique et Pratique de l'art de la Danse", published in 1820 reveal that center practice in the author's day was largely the same as that practiced today. Visible in these reproductions of original drawings by Blasis are center practice in (a) plie; (b) cabriole; (c) preparation for pirouette.

news of . . . teachers schools associations

The "ACROBATICS" TEST CASE

The veto by Governor Thomas E. Dewey on April 1, 1950 of the amendments of February 20 and 21, 1950 to the 1881 statute and penal law of New York State relating to "acrobatic dancing among certain types of employment of children" temporarily halts a drive initiated by the **Dance Educators of America** and its principal driving agent, **Joe Price**, chairman of the Legislative Committee, to amend the 69 year old statute which prohibits paid performances of minors in "wire-walking, contortion, singing and dancing displays, etc." as injurious to their health.

The story behind this drive and the culminating veto is as strange as anything which has ever turned up in national dance history in relation to law. **The story actually begins with the intercession of the New York City branch of the S.P.C.C., which moved, no doubt, by motives of the most impeccable order, restrained the appearance of a 7 year old fully-trained acrobatic dancer on the December 27, 1949 Milton Berle TV show.**

Although thousands of children appear in dancing school recitals in this state and others, in TV shows (the Paul Whiteman show, to name but one); although the city school systems of countless cities put on acrobatic demonstrations with children in paid performances, although such organizations as P. A. L. (Police Athletic League) sponsor paid performances of the same, with children, the S.P.C.C. felt obliged in this instance to restrain the youngster from an appearance on the air.

The whole affair might have blown over and come to nothing, had not the matter of the amendments lodged in the State Assembly and Senate come to the attention of the S.P.C.C. which at once brought into play a powerful lobby for the veto of said amendment.

There is no use denying that misguided and misinformed persons or organizations, having little or no acquaintance with the true nature of acrobatic dancing, of dancing as a whole, in fact, could easily bring pressure to bear to the extent that **dancing school recitals in this State, and conceivably in others, could be barred by law, as injurious to the health of minors. This situation is not as incredible or impossible as it sounds.**

This, if ever, would be a time for dancing teachers to rally to the defense of dance itself, if not purely in their own business interests. There should be at this time a concerted effort to reveal the statute of 1881 for what it is, an absurd anachronism, the kind of law which has outlived its meaning, much as the notorious Sunday Blue Laws have. The latter are today disregarded by society and winked at by law enforcement, although it is a fact that they actually exist in statute and have not been repealed.

An anachronistic statute which puts acrobatic dancing, and by implication, all dance into the category of an agent harmful to minors, (whether on stage or classroom is immaterial), **is a danger to the entire American dance field.**

It must be said that in this short, abortive attempt to repeal this legal oddity, the Dance Educators of America and Mr. Price in particular, worked like Trojans, but got little support from state dancing teachers. **The very people most likely to be affected by this matter were most inert.**

The concerted effort to continue the fight for amendment to the Penal Law affecting the 1881 statute will continue under the leadership of Mr. Price and the D. E. A. which will organize to propose a further amendment at the next legislative session of both Assembly and Senate, which takes place not until January, 1951.

The D. E. A. was given to understand that Governor Dewey personally did not object to the performance of eligible minors in acrobatic dancing, but felt this legislation should not be amended before consultation with special groups of citizens and teachers understanding of the problem in its entirety. The purpose of the D.E.A. and its legislative chairman, therefore, is to meet and work with such groups to support an amendment to be proposed at the next legislative session of the Assembly and Senate of New York State.

★

FORECAST:
1950 CONVENTION PLANS

The summer of 1950 promises to afford convening dancing teachers of America activity on a colossal scale, from coast to coast. At time of going to press with the May issue, the plans were taking shape as follows: Some are incomplete. Further announcements will appear in coming issues as they reach DANCE Magazine.

The appearance of Charles Weidman in Boston in March signalled a convergence of nearly every dance major in colleges in the Boston area, who came to master class taught by Mr. Weidman at the Boston Conservatory of Music, dance department of which is headed by Jan Veen. In this group are seen (from l. to r.) Judy Haskell, (Radcliffe), Herlaine Berley (Boston Dance League) Jan Veen, Anne Green (head of dance department at Simmons College), Jeannette Goodwin, head of dance department at the University of New Hampshire) and Parian Temple (head of dance department at Beaver Country Day School).

Vera Ellen, celebrated dancer and film star, and Leroy Prinz, dance director at M.G.M. were honored guests at recent one-day normal school held in Hollywood by the Associated Dancing Teachers of Southern California. In photo, reading l. to r. (top row) Dorothy Lee Tifal, pres. of the association, Olga Ziceva, president of the San Francisco branch of the D.M.A., Katia Geleznova and Michel Panaieff; (bottom row) Leroy Prinz, Merle Prince, Vera Ellen and Arthur Prince.

AMERICAN SOCIETY OF TEACHERS OF DANCING

The American Society of Teachers of Dancing will hold its 72nd annual conference and training school at the Hotel Astor in New York City, August 6-11 inclusive.

Its faculty will be composed of such noted teachers as **Aubrey Hitchens, Lola Bravo, Nona Schurman, Jimmy Sutton, Frances Cole, Joe Price, Byrnes & Swanson, Ed Durlacher, Donald Sawyer** and **Josefina Garcia.** In addition to these, the following members of the American Society will teach their respective subjects: **Edna Lucile Baum, Ruth I. Byrne, Eileen Kean, Francois Lefevre, Helen Merril, Sophie W. Reed,** and **Helen Wicks Reid.**

The conference will be opened by a reception to members on Sunday, August 6th.

★

ASSOCIATED DANCING TEACHERS OF SOUTHERN CALIFORNIA

The Associated Dancing Teachers of Southern California (affiliated club of the D.M.A #1), announces its 28th Annual Convention will be held in Hollywood, July 9-13 at the Roosevelt Hotel. Faculty will be announced in forthcoming issue.

★

CHICAGO NATIONAL ASSOCIATION OF DANCING MASTERS

The 37th annual normal school and convention of the C.N.A.D.M. will be held August 7-19, and 20-26 respectively in Chicago, at the Hotel Sherman.

The faculty so far chosen for training school is composed of **Buster Cooper, Edythe Rayspis, Sylvester Smith, Maxine Lindley, Brownie Brown, Dorothy Cameron, Howard Schultz, Louise Ege. Gerald Cummins, Josie Corbera, Rose Lorenz, Howard Turner.**

The faculty so far chosen for the convention is composed of **Muriel Stuart, Jimmy Sutton. Bert Prival, Fred Kelly, Donald Sawyer, James Lackey.**

Additional names will be announced in coming issues.

★

DANCE EDUCATORS OF AMERICA, INC.

The Dance Educators of America holds its 6th annual training school and 18th anniversary convention in New York City at the Hotel Statler, the first from July 10-21; the second from July 23-28.

A distinguished faculty for training school and faculty have been chosen, and will be announced in this column in the June issue.

★

DANCE MASTERS OF AMERICA

The 31st annual normal school and 66th annual convention of the Dance Masters of America will be held July 24 - August 5 at the Shoreham Hotel in Washington, D. C.

A famous roster of names appears on the faculty, as follows:

Marina Svetlova, Berenice Holmes, Jack Stanly. Eddie and **Ruth Hanf, Ruth M. Barnes, John Plaza, Huapala, Delores Magwood, Byrnes and Swanson, Donald Sawyer, Don LeBlanc. Gertrude Edwards Jory, Roland Guerard, Gerald Cummins, Viola Breiding, Rose Lorenz, Naomi Giloolv, Juanita Cansino. Marjorie Mazia, Jack de Venney, Franklyn Oakley** and **A. J. Weber.**

This list is incomplete. Further names will be listed in the June issue.

★

HAVANA CONVENTION

A convention and training school for dance teachers under the direction of Irma Hart Carrier will be held for the second consecutive year in Havana, Cuba, from July 31 - August 12.

★

DANCERS' INTERNATIONAL

"Holiday in Hollywood" is the title given to the annual convention given by the Dancers International, of which **Charley Baker** is president. This year it will be held in Hollywood, from July 14-22.

The faculty will be listed in the June issue. Celebrated British ballroom dancers **Fred Morrison** and **Eva Lawless,** twice acclaimed world champions in ballroom dance, will appear at this convention exclusively.

★

NATIONAL ASSOCIATION OF DANCE AND AFFILIATED ARTISTS

The N.A.D.A.A. will sponsor three conventions to take place individually in New York City, August 13-18; in Chicago, August 5-10 and in Hollywood, July 23-28, the latter at the Hollywood Masonic Temple and the Roosevelt Hotel. In Chicago, the convention will take place at the Sheraton Hotel; in New York at the Park-Sheraton. Announcements do not state which teachers will appear individually at which conventions, but the faculty includes famous names, such as:

Johnny Mattison, Adolph Bolm, Muriel Stuart, Jack Stanly, Berenice Holmes, Lola Menzeli, Alberto Galo, Anna Austin, Nico Charisse, C. L. Smith and **Alexandra Danilova.** The latter will teach at all three conventions. Many other names are listed and additional names will be added to the three faculties.

★

NEW YORK SOCIETY OF TEACHERS OF DANCING

The New York Society of Teachers of Dancing will not hold an annual summer convention, as per its custom. Its final meeting of the year took place April 16 at the Hotel Astor. The 36th annual closing luncheon was called the "Past Presidents' Luncheon." The Society presented a memento of their office to all living past-presidents. The program of the day, arranged by **Florence Cowanova** and **Rosetta O'Neill.** The all-guest program of the occasion featured **Don LeBlanc, Byrnes and Swanson Nona Schurman;** after the luncheon, members were entertained by students of **Vida Blunder** who presented twenty youngsters in a show called "Dance Varieties."

★

DANCE MASTERS OF CALIFORNIA

The annual convention of the San Francisco branch of the D.M.A. has been set for July 1-4 at the Hotel Sir Francis Drake in San Francisco. Announcement of the faculty will be made in a forthcoming issue.

★

STRICTLY PERSONAL

Tom and Mrs. **Parsons** (D. E. A.) of Flushing, N. Y., will be among the happy travelers headed for England on August 8th, immediately after the close of the convention. It will be Mrs. Parsons first visit to her family in nearly twenty-five years. . . Popular Salt Lake City teacher and head of the Childrens Dance Theatre, **Virginia Tanner** becomes the bride of **Bruce Bennett,** writer (and a "wonderful guy," says V.) this month. Blessings on both of them. . . World traveler, the indefatigable **Gladys Hight** of Chicago, happened to be passing through Siam on the impressive occasion of the cremation of Anand and the ascent to the throne of

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his successor. . . **Marjorie Jean** of Muncie, Indiana, has entered the field of concert management, as if management of a colossal school were not enough for one medium-sized girl.

★

DANCE MASTERS OF MICHIGAN

The last meeting of the year held by Affiliated Club No. 4 of the D. M. A., the Michigan branch, was held April 30 at the studio of **Joseph Berlin** in Saginaw. The March 19th meeting of the club in Detroit at the Fuller Hotel brought out a record attendance of teachers who studied with **Berenice Holmes, Bobbie Rivers, Theodore J. Smith.**

★

DANCE MASTERS OF WISCONSIN

The April meeting of the Dance Masters of Wisconsin (affiliated with D. M. A.) was held on the 23rd at the studio of Julia Kuhlig in Milwaukee. A faculty composed of **Goldie Gellman, Lois Martin, Sylvester Smith, Jean Binks** and **Louis Girard** taught the assembly.

The club will hold one more meeting in May before going on vacation until the Fall term.

★

PHILADELPHIA DANCE MASTERS

The Philadelphia Dance Masters (chapter 25) held an important meeting in February at the studio of newly elected president **Florence Cowanova,** at which the new licensing law in Pennsylvania was discussed.

At this meet, program chairman William Sena presented an outstanding faculty, consisting of **Malvena Taiz, Virginia Cavanna** and **Jay Dash,** in modern, ballet and tap, respectively.

Other officers of the club are **Renee P. Hill,** 1st v. president, **Brooks Durham,** 2nd v. president and **Louis Crescenta,** sec.-treasurer.

★

Nicholas Tsoukalas of Detroit staged and directed a Polish festival of song and dance sponsored by the Lira Society at the Detroit Art Institute on April 1. **Ronald Nowak, Stanley Pitts, Nancy Sikora** and **Joanne Skupny** were the principal dancers. . . **Cora Miller,** member of the Barbara Mettler dance group, and director of dance at the University of Georgia staged the pre-convention program in dance for the national meet of the A.A.H.P.E.R. which met this year the last week in April in Dallas. . . **Jeannine Kime** gave a lecture-demonstration for the Optimist Club in Flint, Michigan, using her advanced pupils. . . **Vladimir Kostenko,** formerly of Ballet Russe and Theatre Guild, has opened a school in San Francisco. . . **Antony Benevenetto,** recently with the New Orleans Opera Ballet, has joined the faculty of the **DeVillroi** school in New Orleans as head ballet-master. . . **Tosia Mundstock,** who introduced modern dance to Detroit some twenty years ago, staged and presented a warmly received program of modern dances with her group at the High School in Royal Oak, Michigan, on March 23rd to an audience of young people. . . The **Belle Bender** ballet school of Chicago will hold its regular summer classes for intermediate and advanced students, as well as classes for professionals during the month of July.

★

A new dance shoemaker's shop has sprung up in the heart of Hollywood, opened by Harry Hoffert, brother of Jack (in Chicago) Hoffert. Harry has been twenty years in the business of outfitting professional and student dancers, has also equipped musicals and cabarets. His Hollywood shop has just about everything a dancer could desire.

via the grapevine

(*continued from page 9*)

former Ballet Theatre's **Mimi Gomber** . . . 400 youngster swamped the April auditions for entry as dance majors at the High School of Performing Arts in New York City. A panel of judges composed of **Doris Humphrey, Jerome Robbins, Helen Dzhermolinska** and **Nenette Charisse** and faculty members **Elizabeth Rockwell Goode, Lucas Hoving, Natanya Neumann, Bella Malinka** selected seventy from among these. Two winners were a couple of exceptionally talented thirteen year olds, **Melissa Nicolaides** and **Edward Vilella,** who drew applause from judges and spectator students alike.

★

A solemn requiem mass was celebrated at the Russian Church of St. James in London on April 14, for **Vaslav Nijinsky,** who died on April 8. Among those present were his widow, **Romola Nijinsky,** Count **Paul Bohus,** Mmes. **Karsavina, Sokolova** and **Legat** and many representatives of the Russian, French and English ballets. The pall bearers were **Anton Dolin, Serge Lifar, Cyril Beaumont, Frederick Ashton, Richard Buckle, Michael Somes** and **M. Georges Raymond** . . . **Victor Stengel,** European balletmaster, has opened a New York school and plans to form a small company to produce such ballets as Peer Gynt, Romeo and Juliet, Fountains of Bachsarai and others . . . **Barton Mumaw** appeared in a six-week solo tour of South African cities after completing a two year run with "Annie Get Your Gun" . . . The dance department of the 58th street branch of the New York Public Library will hold an exhibit of pictures of **Pearl Primus** from the collection of **Arthur Todd.** Running from May 3-31, this show is timed to coincide with Miss Primus' appearances at the Museum of Natural History on May 4, her first concerts since her return from Africa . . . **Hadassah,** one of the most distinguished of contemporary Oriental dancers, appears for the first time with her own company in a full concert to be given at the Dance Theatre of the 92nd Street YMHA on June 4. Seen for the first time will be a new Indonesian suite and a new Israeli suite of dances. A comedy number, tentatively titled "Who's Normal?" and composed as a sequel to Hadassah's hilarious "Broadway Hindu" will also receive its premiere. The company consists of **Thesly Beverly, Harry Duggins, Shulamith Fain, Xavier Francis, Rose Krevit, Sylvia Maier,** and **Eric Young.**

★

Choreographers Workshop is the sponsor of a contest open to all comers on a synopsis of a story to be expressed in dance. Judges will be **Trudy Goth, John LaTouche, Louis Horst, George Amberg** and **Winifred Kahn.** The prize is $100.00; for information as to rules write Trudy Goth, 471 Park Avenue, New York City . . . **Dean Crane** is currently appearing as soloist at Radio City Music Hall, on the same bill with **Patricia Bowman** . . . **Janet Collins, Nana Gollner, June Graham** and **Donald Saddler** were participating artists in the final in the "Dance Immortals" series given by **Walter Terry** at the 92nd street YMHA.

★

Agnes de Mille goes to London this month to stage the dances for the Rogers and Hammerstein musical of several seasons ago, CAROUSEL.

★

LONDON

Sadler's Wells production of BALLET IMPERIAL on April 5, 1950, was a great personal triumph for the choreographer, **George Balanchine.** He took numerous curtain calls in front of a house that seemed to be cheering solidly from stalls to gallery and was presented with a giant laurel wreath by the dancers of the company—who worship him. After the performance a party was given for him in the Crush Bar of the Opera House. Balanchine walked in carrying his wreath and wearing its inscribed red ribbon as a "decoration" and was greeted with more cheers and congratulations.

The performance was fine on its first night and will improve with frequent repetition. **Fonteyn,** in the prima ballerina role, was perhaps miscast, as her lyrical softness is less suited to Balanchine's brilliant choreography than is the less emotional dancing of **Moira Shearer** who shares the part with her. **Beryl Grey** had the big success of the evening in the second ballerina role, dancing magnificently with great ease and assurance. **Michael Somes** was the Cavalier and did nobly. Berman's setting, blue pillars surmounted by the Imperial eagle, the whole enclosed in great gold curtains, is superb and the costumes for the corps de ballet are effective. Sadler's Wells will not bring Ballet Imperial to America with them in the fall. It seems that American audiences are to be denied any opportunity to see the English company in ballets they already know.

The 25th anniversary of the Sadler's Wells Ballet will be celebrated at a special gala performance at "the Wells" on May 15. Both companies will participate and the program will include fragments of the ballets that made the company famous.

Michael Somes' first ballet, SUMMER INTERLUDE, has been drawing large audiences to the Sadler's Wells Theatre, which is understandable, since it is one of the most promising choreographic debuts in years. Somes has chosen an unpretentious beach party as background for this boy-loses-girl story and he works it out in spontaneous, inventive dance that uses the talents of the youthful company ideally. Sophie Fedorovitch, once again, provides simple costumes that are just right.

Edouard Espinosa, veteran ballet master, died at Worthing, Sussex, on March 22. He was the son of two great dancers, Leon and Matilda Espinosa, and up to 1939 he

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had been associated with the production of dances in some 300 musicals in London. In 1898 he founded the British Ballet company and was one of the first champions of English dancers.

Ballet Rambert gives a three week season at the Lyric Theatre, Hammersmith, in May. The company will be headed by **Paula Hinton, Walter Gore, David Paltenghi** and **Celia Franca.** Walter Gore's ballet, WINTER NIGHT (first produced when the company was in Australia) will have its London premiere. After the Lyric engagement, Ballet Rambert goes to Paris where it will appear at the Sarah Bernhardt Theatre for two weeks.

International Ballet will occupy the London Coliseum for six weeks after the Annie Get Your Gun company ends its 2-year run in May. It is said that **Massine** will stage his GAITE PARISIENNE for the company and will dance the Peruvian himself.

M. C.

★

CHICAGO

Chicago Ballet Guild's call for dancers to take an inventory of personnel available for a civic ballet, brought out almost a hundred dancers. An audition, conducted by **Dorothie Littlefield,** proved a large percentage of these was in the promising and definitely talented category.

Walter Camryn was choreographer and principal dancer for the ballets in the St. Paul Civic Opera's production of SONG OF NORWAY given April 21-23. The group of dancers from the Stone-Camryn Ballet included soloists **Barbara Steele, John Sharpe** and **Billy Reilly.**

Israeli dancer **Zamira Gon** appeared with the Festival of Jewish Arts in the Eleventh Street Theatre on April 30.

The National Company of OKLAHOMA, which started out in Chicago some six years ago, came back to town for a fourth engagement on April 23. **Claire Pasche,** who is dancing the role of Laurey for the 3rd year, is still in that part. Other dancers are **Betsey Scott, Ray Dorian, Roy Milton** and **Joan Bowman.**

LEND AN EAR opened to unanimous praise for **Gower Champion's** dances and for the dancers. **Peter Conlow** in Bob Scheerer's roles seems better than the original. Also in the dance cast are **William Skipper, Antoinette Guhlke, Al Checco, Calvin Lowell, Rica Owen, Margaret Jeanne, Don Little** and **Ray Kyle.**

The STORYBOOK THEATRE, directed by **Madge Friedman,** is scheduled for a series of Saturday matinees in the Ravinia School Auditorium. Dates are April 1 and 22, and May 6. Besides Miss Friedman the dancers are **Beldon Wood Starr, Carolyn Blair, Gary Lee Roberts, Rae Mary Gach.** The group presents popular and lesser known children's stories told in music and dance. These include THE FROG PRINCE, HANSEL AND GRETEL, PANDORA and others.

Charles Bockman is choreographer for the two ballets to be presented by the group called Balletmovo at the University of Chicago's Mandel Hall on May 6. One is an abstract classical work to Haydn's

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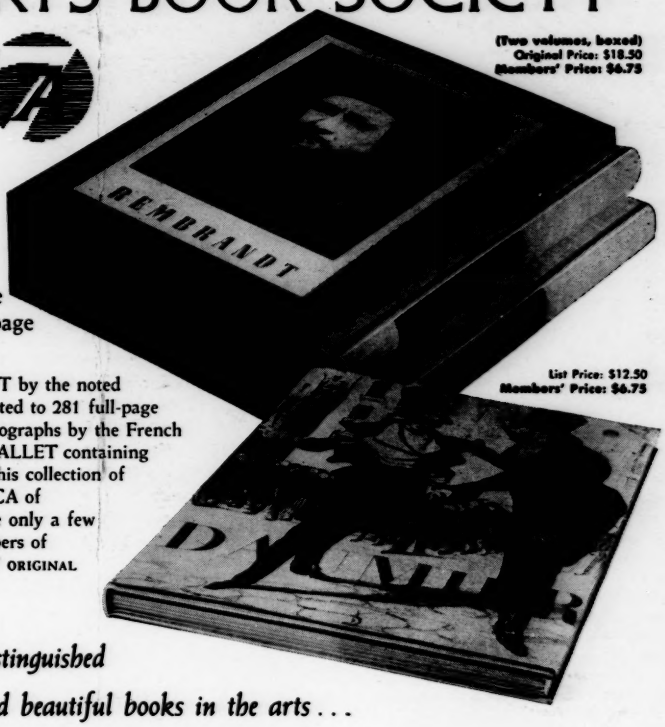

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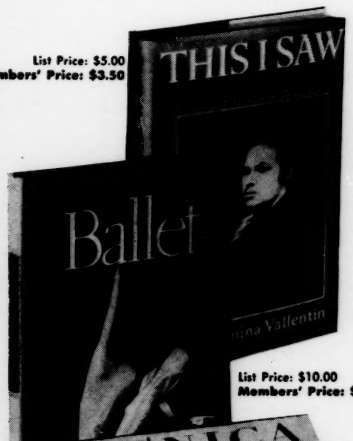

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